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THE INLAND ARCHITECT AND NEWS RECORD

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THE INLAND ARCHITECT AND NEWS RECORD

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ARCHITECTURE,

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L. MULLER, Jr., Manager. ROBERT CRAIK McLEAN, Editor.
C. E. ILLSLEY, Associate Editor.

SPECIAL CONTRIBUTORS:

DANKMAR ADLER,	D. H. BURNHAM,	W. L. B. JENNEY,
HENRY VAN BRUNT,	P. B. WIGHT,	IRVING K. POND,
WM. PAUL GERHARD,	LOUIS H. SULLIVAN,	ALLEN B. POND.

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Twenty-sixth Annual Convention A. I. A.

The Secretary of the American Institute of Architects announces that the annual convention will be held in Chicago on October 18, 19, 20, this date having been fixed upon so that architects attending may participate in the dedicatory ceremonies of the Columbian Exposition, which occur on October 21. The following preliminary circular has just been issued:

AMERICAN INSTITUTE OF ARCHITECTS.

OFFICE OF THE SECRETARY, 1600 AUDITORIUM TOWER, CHICAGO, August 9, 1892.

DEAR SIR,—In view of the fact that the Board of Directors was ordered by the last convention of the Institute to submit all papers and propositions which are to be brought to the notice of the next convention, into the hands of the Fellows of the Institute, at least two weeks before the opening of the convention, you are respectfully requested to transmit to the undersigned anything which you wish to present to the next convention, so that it may be submitted at as early a date as possible to a meeting of the Executive Committee.

You are further requested to send me, as soon as possible, the applications of all persons whom you wish to present as candidates for Fellowship in the Institute, so that their cases may be passed upon immediately, and long enough before the date of the next convention, that all newly elected Fellows can be embraced in any arrangements which it may be found possible to make for the participation of the Institute in the opening festivities of the Columbian Exposition.

DANKMAR ADLER, Secretary.

Since this circular was issued the above date has been decided upon by the executive committee, and Mr. D. H. Burnham has in a general way stated that special invitations will be issued to visiting architects to attend the dedicatory ceremonies, and that arrangements will be made by which the buildings may be inspected. There is little of special importance to come before the convention this year and the business will be despatched with as little delay as possible, so that the members may have ample opportunity for not only the thorough inspection of the World's Fair buildings, but the recent buildings, the number and growth of which has been greater the past year than ever before in the history of the city. It is probable that no special rates will be asked of the railroads, as the general excursion rate during that week will in all probability be lower than any special rate that could be secured. Attention is called to the resolution passed a year ago calling upon the chairmen of committees and everyone who has matter to bring before the convention to place it in the secretary's hands, type-written in duplicate, at least two weeks before the date of the convention; this will largely facilitate the work of the convention. No greater inducement was ever placed before architects than the present condition of building in Chicago to urge their attendance, and it is expected that every member will make a special effort to be present.

Progress of Columbian Exposition Work.

In noting the rapid progress made in the construction of buildings for the World's Columbian Exposition, we have said little regarding the organization which has made the rapid growth possible. It is not customary to inordinately praise the architect, but in this connection history will record that the greatest feature of this world's exposition of all lines of human progress was the remarkable work done by the Chief of Construction, and those whom he selected to aid him in carrying it out. It is all the more necessary at this time to give publicity to the inner working of the construction office, inasmuch as a great daily recently attacked Mr. Burnham's methods, criticising his course on the ground of needless expenditure. Nothing was said regarding the results accom-

plished, leaving the inference that they were in effect subject to condemnation. These results are so stupendous and so successful that Mr. Burnham's greatest admirers are surprised by his marvelous capacity as an organizer and administrator. The architects of the main buildings are the leaders in their profession in the country, and with the exception of the government building, all exhibit, though each in a different manner, the architectural progress of the country. At the time of commencement, a year and a half ago, it was the opinion of all of these architects that the task before the Chief of Construction was one of the most difficult which had ever confronted an architect. The work has been accomplished, and in a manner which, in view of all the surrounding difficulties, is almost miraculous, and which will be a lasting credit to the nation, the city, and the skill, energy and ability of the Chief of Construction. The task which confronted Mr. Burnham was to accomplish results, and he has accomplished them. He could not do the work all by himself, and the organization of a staff of assistants with energy and skill commensurate with the work was in itself most difficult. It is easy to find men who will serve for $10 to $20 a week, but when men are required for positions where the architect is willing to pay as high as $15 per day it is almost impossible to find them, and the wonder is that so many high-grade men were secured for the World's Fair work at any price. It speaks well for Mr. Burnham's knowledge of human nature, and his influence over professional men, that he has been able to organize such a staff of experts as he has brought together, and which a reporter for a daily paper thought might have been hired for $50 or $75 a month. The question seems to be, are those employed at high salaries competent to do the work and can the services of equally capable men be secured at lower salaries? We make no rash promise when we engage to place every expert and superintendent now upon the staff of the Chief of Construction with architects in private practice, directly they are released by Mr. Burnham, at a much larger salary in every case than is now paid them. There has been a constant demand for the services of some of these men, and several could at once engage at twice the salary paid by the exposition; but their loyalty to their chief holds them to their work until it is finished. Let the Chief of Construction be condemned if the work of his staff is not efficient; but it should always be remembered that this work is done by specialists of whom there are not many of high grade in the country, and that many of the best of these have found lucrative and permanent employment elsewhere, and that it was only with difficulty and by offering large inducements that men of sufficient ability were induced to devote their services to the exposition buildings. The Chief of Construction sleeps at the grounds at least five nights in the week. He sees his superintendents by seven o'clock in the morning, and it is near midnight before the last business of the day is finished. Every one knows what his private practice is and can estimate how much time he can give to looking after his personal interests. He is giving services to the country and the world such as no architect has ever done before, and in his firm, persevering, yet unassuming way, is making a name not for himself alone, but for the profession, which will place American architects in the front rank of those of the world and make their achievements the wonder of the century.

State Legislation for a Legal Status.

It is hoped that at the next meeting of the Institute a full report will be made by the New York State Chapter upon the recent attempt to pass a registration bill, and the main points from which opposition is liable to come and the methods employed to counteract them. Then the matter should be taken up by the convention and a definite plan of action outlined to be followed by the Chapters in the different states during the year. A bill such as is likely to meet with general approval when placed before legislators and still have as many of the points accepted as correct by the profession, should be formulated and generally agreed upon. When the matter of registration was first taken up by the Western Association a model bill was formulated, but this does not seem to be as wise a plan as to adopt a form that experience has shown is liable to pass, and trust to future amendments to make the status what it should be. There is no real advancement, professionally, possible until the profession has a legal standing, any more than its reputation can be raised above that of the majority of its humblest practitioners. Aside from the grammatical sins of those who, in the name of architecture, blot our fairest street fronts with erratic, unrestful creations, there is the danger from the unskilled practitioner that is ever with us and for whose mistakes the entire profession must suffer. Let the matter of state legislation in favor of a professional status be the main work of the convention of 1892.

Ohio Chapter on Local and State Relationship.

The seventh annual convention of the Ohio Chapter of the American Institute of Architects met at Columbus, August 18 and 19. It was the largest attended and transacted a larger amount of business than any of this Association's conventions of recent date. The principal matter discussed was the relation of state and local Chapters to each other and to the Institute, and the result will be proposed amendments to the constitution of the Institute which will definitely establish and define such relationship. As the matter now stands, the local and state Chapters sustain equal relationship to the Institute, and this condition is fast destroying the influence and powers of state Chapters, and it seems most important that the entire subject be discussed at the coming convention. We are strong in the belief that the constitution should be so amended as to require members of the local Chapters to come into the Institute through the state Chapters, and where but one Chapter exists in a state, that its rules should be those of a state Chapter. A strong committee should be appointed or the full board of directors directed to thoroughly revise the constitution to meet the new conditions. It has been the policy of the Institute to have as few and simple rules as possible, but the time has come when more definite direction should be given to Association government and work, and the relations of the Institute to its Chapters should be made constitutional. Since the Association of Ohio Architects was organized at Columbus, in 1886, its membership has ever been active and its work intelligent, and this latest measure, which it has appointed a committee to urge before the Institute, is the most important in its history, and has for its motive not only the regulation of difficulties which have arisen through the indefiniteness of the constitutional law of the Institute, but the necessity for prompt and effective work for the establishment of a legal status in all the states.

REMINISCENCES OF CHICAGO IN 1859, ARCHITECTURAL AND OTHERWISE.

BY P. B. WIGHT.

IN 1858 the writer never dreamed that he would live to write the history of his own times, nor does he now feel old enough to realize that anything he may say from memory can be regarded as historical. But Mr. Adler's recent reminiscences of ante-fire times set memory ajog. And when the editor of this journal said that he thought the early architectural history of Chicago was now worth recording and found that I was a '59er, he said, "tell us what you know of it." As my residence here was then of only one year's duration and did not cover much architectural experience, I hope I may be pardoned if this "memory" should be rather personal than historical.

I first saw Chicago in the dim twilight one evening in October, 1858, from the trestle of the Illinois Central railroad, and the window of a Michigan Central car. When only nineteen years of age and fresh from college after a short experience with two of New York's "old style" architects, and a practice which had comprehended the designing and superintending of one building, one of Illinois' old settlers, while visiting New York, filled my brain with visions of the "Great West" in general and Chicago in particular. He made no promises but afterward gave me the only employment of consequence that I had during that year. It was the late Josiah L. James — his partner then was George A. Springer, still living and full of youthful activity. They were real estate operators, and Mr. Springer still pins his faith and fortune to Chicago real estate. Colonel James, as he was then and always called, lived in his *suburban* home on Michigan avenue, where Seventeenth street should be, and died in the same house on the same spot in the heart of the city on Michigan *boulevard*. The curious prairie boulder which he brought to Chicago and made the central feature of his fountain, long survived him, and recently has had a resting place somewhere on Ellis avenue. The bookkeeper of the firm was the late Henry C. Morey, who recently died respected by all who knew him, a shining example of what a real estate man should be.

The first buildings that I saw were what was known as "Terrace Row," then and until the great fire occupying part of the block on Michigan avenue between Van Buren and Congress streets. The residence of Jonathan Young Scammon was at the south end of the same block. Terrace Row was designed by W. W. Boyington and was then quite new. It was the only row of houses of three stories and more in the city, and was always pointed to with great pride by the people of Chicago; but it never made any special impression on me, for there were many other isolated houses of far better design. Its prominence was entirely due to the effect of massing together a number of narrow city houses, putting two higher ones on the ends and two more in the middle, and surmounting the whole with a huge wooden cornice. The effect of grouping was new to Chicago. Each house was of the vernacular pattern then prevailing in New York, with high steps in front, which was also a novelty. There was very little architectural detail about them, but they were unusually high for Chicago, some being three stories and some four stories high above the basement; and because there were few other houses in the city in rows and no others as high, looked something like a great public building when seen from the railroad, which then traversed a trestle in the lake. The block on which it stood is now the site of famous buildings, and it is remarkable that nearly the whole of it has twice been built over since the great fire, and one corner three times. The site of Terrace Row in 1872–3–4 was partly built over with dwellings. A medical college was built on the northeast corner. Mr. Scammon rebuilt his house and put up another building, where he founded the Chicago *Inter Ocean* in 1872. He also built an expensive block of stores on the southwest corner, which contributed largely to his financial ruin. A large furniture store and factory was built on the Van Buren street side. Mr. Scammon's improvements were all destroyed in the fire of July, 1874. A small hotel was then built on the southwest corner. The Auditorium now covers the entire south half of the block, and so this southwest corner has been built up for the third time since the great fire. Every other building on the block except the northwest corner and the adjoining building on Wabash avenue has been torn down, and the rest of the block is occupied by the Studebaker buildings, the Art Institute and the Atheneum. The latter has recently been partly destroyed by fire and the Art Institute has been sold to be transformed into a club house. This can verily be called the block of many transformations. Architecturally it is today probably more prominent than any other in the city, and may it long remain so, only with the hope that the hand of improvement may next reach the northwest corner. At the time of which I write the Wabash avenue side of this block was occupied by detached dwellings of the better class, as was nearly all of Wabash avenue as far south as Congress street. Many of these were of very tasteful design. Wabash avenue was then the principal driving street in the city and was paved with Joliet gravel, as was also Michigan avenue as far south as Twelfth street. Both were occupied entirely by dwellings, the best in the city. They were the only two streets that were high and dry in rainy weather, and Wabash avenue was shaded by handsome trees. Lake street was the only important street that was well paved, and was the only first-class street for wholesale and retail business. This extended out on the cross streets north and south for a distance of one block each way, all of which were also paved. South Water street was then what it now is, and is the only street in Chicago that has not been completely changed as to its general character and the nature of business done on it. It was paved, as was also Randolph street, but both were tributary to Lake street.

The first building that made any impression on me was the new Illinois Central station, just finished by Otto Matz, the only permanent railway building in this city. To run into that fine station on the cars gave one an excellent introduction to Chicago, and an impression which it was difficult afterward to sustain. But it is good to be let down by easy stages. For then when one emerged from the station it was to see paved streets and two good hotels. I tried the Adams house, and was satisfied with it, though I soon learned that the Richmond, farther north, was the "fashionable" hotel. It was the house that nurtured and gave experience to Tabor and Hawk,—Hawk, who has since made New York happy and satisfied with the Windsor. Even at that time the problem of "how to keep a hotel" was being studied out also by Drake at the Tremont. Pullman, then a housemover, was solving that other great problem, how to live on wheels, and McCormick was reaping the first fruits of his great inventions for reducing the cost of bread, made known to the world through the great Exposition of 1851, at London. These were but a few of the blessings to come out of this Nazareth of Chicago, which the world now acknowledges.

On leaving the hotel on the following morning, first impressions were well sustained by seeing paved streets, and blocks of five-story wholesale stores which surrounded it. The east end of Lake street was then, as it is now, a wholesale district, but all kinds of wholesale business were in one quarter. It was well built with five-story buildings looking much like those of New York, all new and clean, for the city was not large enough to have a smoky atmosphere of its own. Its population was about sixty thousand. The Joliet white limestone which had come into use but a few years before, was then the favorite material for house fronts and trimmings. It had not been used long enough to ascertain its defects and there was not smoke enough to destroy it as rapidly as it now does. It assumed a beautiful ivory tint, which reminded one of the Caen stone of France which had been introduced at New York a few years earlier, where it had been used to a limited extent for exteriors, and to a large extent for interiors.

Going west from State street then, Lake street became a retail quarter. But the buildings were generally three and four stories high and older. The Tremont House was below grade and looked old. West of La Salle street Lake street began to look shabby. But it was lively with business, until the bridge was reached, which seemed to be the most bustling part of the city, as it was then the principal road to the West Side. The river was full of activity, and more vessels were seen in the lower part than now. I remember seeing the beautiful side-wheel steamer Lady Elgin tied to the dock at Wells street, and some of the propeller class, which were novelties to me, with their arched hog frames and the absence of wheel houses.

Randolph street was then paved with cobble stones. It was a business street of the mixed kind. While I was here Washington street was reclaimed by being paved with the original Nicholson wooden pavement, which was then an experiment; also Clark and La Salle streets around the court house square only. It is safe to say that all streets south of this were seas of impassable mud. After two days of bright weather it rained nearly all the time for thirty days. It was the worst rainy season I have experienced in

Chicago until May, 1892. Some of the streets were temporarily fenced off, and facetious people put up signs on Clark street between Washington and Madison streets, marked "No bottom here." There was no grade to the sidewalks south of Washington street on Clark, La Salle, Wells and Franklin streets, and very little on State street; they were at several different levels and connected by steps. Frame houses were then being built south of Madison street. McVicker's theater was then new, and built of brick, where it now stands. It was quite up town; Washington street was up to grade east of Clark, and was a pleasant street with many dwellings on it, whose door yards were four feet below the sidewalk. This was the case also with many business houses, where the roadway was graded on Dearborn and State streets. State street was paved with cobble stones as far south as Monroe. It had a few high buildings and some retail stores, but its future was in doubt, and south of Madison street it was filled with small cottages, as were all the cross streets, as far as Harrison. Beyond that even they were scattering.

The North Side was a beautiful semi-rural neighborhood full of fine trees. That, with Wabash and Michigan avenue and some parts of West Washington street, were the only places where life was endurable if a man lived at home. Therefore hotel life was popular here at that time and the city was full of good hotels. It was economical, too, for all marketing was cheap, and strawberries were sold in bulk, the extravagance of putting them in baskets and boxes being then unknown. I had excellent meals at the McArdle House, on Dearborn street, between Lake and South Water, for $3.50 per week, with prairie chicken every day in season, cooked in many ways now obsolete. I had good room and board at the Sollitt House, on Franklin street, for $5 per week. The most elaborately fitted barroom I had ever seen was in the McArdle House. It was all in white and gold, and I remember now only that there were elaborate niches at intervals, in the front of the counter, each containing a marble (or perhaps gypsum) statuette covered in front with plate glass. The Briggs House, located where it now is, was a first-class hotel, and had finer plumbing than I had ever seen at the East. The Sherman, where it now is, and the Mattison, located where the Borden Block now is, were then second-class houses; they were "below grade." But soon afterward the Sherman was rebuilt and took the position among first-class houses that it still maintains.

Then there was only one church of any architectural prominence in the city: St. James', on the North Side, by Frank Wills, who also designed the Protestant cathedral, at Montreal, and the Martyr's Monument, in Trinity churchyard, at New York. Very much of Will's work survived the great fire, especially in the tower. But the restorations have not improved or been in harmony with the original design.

Among residences the house of William B. Ogden, on the North Side, was the most prominent. I do not know who was the architect. It was in the classic style with colonnade in front and the only building of its kind in the city. It was one of the few buildings that looked as if it had long been here and had come to stay. The Burch residence near the lower end of Michigan avenue was by Richard Upjohn, of New York, and was one of the towered villas of which he designed so many, and a good example of his work. It was built of Milwaukee brick. This was afterward sold to Mr. Ames, and was burned in the great fire. A large part of the walls stood, which I saw again in 1871. There were several stone front dwellings of the New York pattern on Michigan avenue, south of the Terrace Row, most of which are still standing, those south of Congress street having escaped the fire. They were all more or less elaborate in detail. But time has shown that the New York plan is not for this city, and the isolated dwelling of two stories and attic, with light all around, will always be the form for those who can afford to use enough ground. I think the Burch house had much influence in establishing this type in Chicago. The new residence of M. C. Stearns, on Wabash avenue, designed by Augustus Bauer, was the finest domestic building in the city. The first Portland block was then just finished and was the best business building in the city. It was then arranged for retail stores on the first story and offices above. It was owned and built by Peter Brooks, of Boston, father of Peter C. Brooks, who built it after the fire and who named it after his native city, Portland. His early investment proved to be a good one and has resulted in bringing millions of the money of his descendants to Chicago, most of which has contributed to make architects and builders busy men. This with most of the new buildings erected at this time was faced with the white Illinois limestone. A method of working the stone prevalent was peculiar to Chicago, and evidently grew out of the facility with which it could be sawed. The stone was used in slabs four inches thick, and the joints were rusticated, or beveled not more than half an inch. This treatment was carried over the whole exterior of buildings and showed pronounced joints everywhere, which made the general absence of moldings and other details less evident. But I soon found that the slabs were as large as they could be made and most of the apparent joints were carved into the stone, each piece representing several courses in height. This destroyed the illusion.

At that time nearly every brick or stone building in the city had semi-circular arched window openings, and very few windows were treated with architraves and cornices or any projection whatever. This practice, I believe, was kept up until 1871. All rear windows were treated with segment brick arches, but segment arches were never used in fronts. The practice, being almost universal, was noticeable to one coming from New York, where nearly all windows, both front and rear, were treated with stone lintels. The exuberance of design was then manifest in Chicago only on frame buildings. The planing mills furnished all finished woodwork and the window frames in wooden buildings were set with all the exterior architectural adornments of the time, consisting of architraves and cornices elaborated with a profusion of jig-sawed work attached. Even these were always circular-headed openings above which the architraves and cornices were attached. Balloon frames were then a novelty. They were viewed with a feeling of protest on my part, but were afterward accepted as one of the evolutions of the cut nail, which was bound to supersede the wooden peg and brace, in the art of building. Brick buildings were faced with Indiana pressed brick, and tuck pointing was then invented to make them presentable to the eye for a time at least.

(To be continued.)

ARCHITECTURE AND ITS EFFECT ON INSURANCE.

BY HENRY A. GOETZ.

PERSONS who have heretofore paid no attention to the fire loss have this year become aware of the great number of fires and their financial magnitude. The fire loss for 1891 (estimated at $130,000,000) is greater than ever before, not even excepting the year in which the Chicago Fire occurred. That these losses have proven disastrous to many companies is shown by the fact that eighty-one companies have failed or retired and fifty-one companies have quit the business by reinsurance in other companies, besides ever so many who had to use more or less of their surplus. Those who are posted claim that the fire loss can be reduced and that the remedy lies in the hands of the underwriter, and that if he would really live up to his maxim "to charge for risk as it is found" it would correct many evils. There are many factors which tend to make up the fire loss, but the purpose of this article is to deal only with the one in which the architect is directly concerned, namely, that of "Construction."

It is a fact that many architects know nothing whatever of the principles of insurance and the system by which rates are made. By the term "rate" we mean the multiple, which is used against the amount insured, to obtain a product, called "premium." You will understand from this that the "rate" is the all-important item to be noticed and that anything which affects the rate in making it higher or lower should be most carefully considered. As a general rule it pays to adopt the suggestions made by the underwriter, even if it does not at present appear to the owner or architect as being the most economical; the argument in favor of this advice lies in the fact that the rate is largely a matter of guesswork, and by following the suggestions of the underwriter it will certainly in a measure influence his guess in the favor of those who follow his advice.

The whole system of insurance, the profit and the loss, success or failure is hinged upon this little word "rate."

In this country two systems are in use for fixing the rate. The one can be called "rating by comparison"; the other is called "rating by schedule."

The first is the system usually practiced in the smaller cities, the insurance agents all being in one local, or state, or district association called "compact" or "board." Such associations appoint a rating committee from their number, whose duty it is to make a rate for every building in the city. This committee, then, with such data as they can obtain from other sources, makes

the rate, every member of the association being bound to abide by the rate as fixed by the committee. This method is open to a great deal of criticism, and every underwriter knows that such rates are most unequally placed and unfairly adjusted. Such instances as a dry goods store at $1.50 and a paint store at $1 in the same town are commonly found, while instances where the same kind of risk is charged 40 cents in one city and 90 cents in another are the rule and not the exception. Is it any wonder that so many legislatures are passing laws to prevent the organization of such associations?

The second system, called "schedule rating," is probably the best now known, and is in use in ten or twelve of the larger cities. In this a "basis rate" is fixed upon a perfect or "standard" risk in each class of hazard, to which certain amounts are added for exposure, area, situation, and from which are deducted certain amounts for protection, watchfulness, construction, etc., according to the judgment of the manager of surveys and rates. In establishing a rate for a building, a "standard" for construction is first adopted upon which a basis rate is made; any building which does not equal the underwriter's standard will have its rate increased above the basis rate for such deficiences. This method is evidently fair, for an owner who erects a good building will get a lower rate of insurance than another who does not. Within a few years underwriters have begun issuing suggestions, instructions, plans and advice in which a "standard" is described. In issuing these suggestions they do not say you *must* adopt them, but by not adopting them the owner pays the penalty in an increased insurance rate. Architects can see that such a practice has a better effect in improving construction than the most stringent building laws, and it plainly shows that the trend of modern insurance practice is to financially encourage better and safer methods of building. Among the underwriters' associations which have adopted the modern idea and are most active in introducing it, is the Chicago Fire Underwriters' Association, and their latest circular on "standard" for construction of slow-combustion commercial buildings is appended in full.

BUILDING to be constructed of brick or stone.

WALLS to be of such thickness as the intended occupancy and the building laws of the city of Chicago may require, the inner surface to be left plain or plastered direct upon the brick.

CORNICES to be constructed of brick, stone or terra cotta. Galvanized iron may be used if roof boards are cut off by brick wall rising fifteen inches above the roof, and coped with non-combustible material.

COLUMNS or POSTS to be oak, dressed smooth on all sides and bored through the centers longitudinally with an auger that will cut a bore of not less than 1½ inches in diameter; then ½-inch hole to be bored near top and bottom, through the center of their diameter, tapping and ventilating the longitudinal cavity. The Goetz post-cap is recommended for wood posts. Iron or steel posts may be used if encased in a fireproof covering of terra cotta or fire clay.

GIRDERS to be of oak or hard pine and planed smooth on all surfaces that may be exposed. Iron girders are not recommended, but if used must be protected with tile or fire clay. Wood or iron girders must not be bolted through the wall. The Goetz box anchors for securing girders and joists in the walls are suggested.

JOISTS: Floor joists to be of oak or hard pine and planed smooth on all surfaces that may be exposed; bays to be from 5 to 10 feet. Joists to bay directly upon girders or to be hung in iron stirrups.

FLOORING to be 3-inch plank, tongued and grooved, laid directly upon the joists and planed smooth on the exposed surface; top floor to be ⅞ maple or hard pine, tongued and grooved. The floors must be made waterproof by some approved material laid between the top and under flooring. All joints between the walls, columns and floors must be caulked or provided with some approved waterproof joint. The best construction requires a slight inclination of the floors to the water vents, which must be provided on all floors where the water can be carried through either walls or down into drains. Openings in the floor for steam and all other pipes must be protected by a section of larger pipe made water-tight in the floor and extending 3 inches above it. If it is necessary to make holes in the floor for belts or shafts, metal jackets must be carried through the floor, extending 3 inches above it and be water-tight.

ROOF must be constructed of 3-inch plank tongued and grooved, planed smooth on the underside, covered externally with metal, approved composition, tile or slate; skylights in roof not allowed.

ELEVATORS, passenger or freight, must be inclosed in brick shaft, the wall to extend 36 inches above the roof of the building and crowned with a skylight with iron frame and thin glass, protected with standard wire screen. All openings into the shaft to be provided with approved iron doors. Approved electric doors will be accepted in open elevator shafts.

IRON SHUTTERS.—All outside openings exposed by other buildings within 50 feet, to be protected by standard iron shutters, with some device to open them from the outside above the first story.

INTERIOR FINISH.—All partitions to be constructed of tile or terra cotta, 3-inch plank tongued and grooved, or iron frame with wire lath, plastered.

STAIRWAYS to be inclosed with brick or tile, and all openings into them to be protected by approved single iron doors with sill 2 inches above floor. In cases where stairways cannot be encased with brick or tile, electric trap doors are suggested, with counter-balance weight at each floor.

ELECTRICITY IN A MODERN RESIDENCE.

THE uses of electricity in a residence, says H. Ward, in a recent number of the *Electrical Review*, may be treated under the following heads: 1. Electric lighting. 2. Electric power. 3. Electric heating. 4. Electric bells, annunciators, etc.

ELECTRIC LIGHTING.

The incandescent lamp is without dangerous heat, is free from odor, absolutely clean, and is controllable at the lamp or from a distant point if desired. Hence, the lamps may be placed anywhere desired, and we are not limited, as with gas, to a rigid fixture placed in the midst of a large space, and with the lights all necessarily pointed upward.

The lamps can readily be placed upon the ceiling or walls, or in recesses made in them for the purpose. The fixtures can be made of any conceivable design, and lamps, of any candle power and color, be placed in any position upon them.

In lighting a residence we should dismiss from our minds all preconceived notions based upon the use of gas and oil.

Where do we want light? How much? Of what character? and where controlled from? Make such a specification and give it to a concern experienced in such electrical construction work, and the desired result will be obtained in every case.

If we have outside lights they will be unaffected by the weather, and controlled from just inside the door. Lights in a stable will be controlled either from the house or stable at will. Lights in a cellar or dark basement will be controlled by a switch placed at the entrance, so that the lamps will be lighted before we enter, and extinguished when we have left.

Every bedroom, closet, storeroom, etc., will be lighted by a lamp which lights up automatically as we open the door, and is extinguished when the door is closed. The convenience of this advice can only be appreciated by those who have had experience with it. In many places in the house we will have a lamp which can be operated either at full candle-power, or at a very much reduced candle-power at will.

In the parlors we will have all the beautiful effects produced by piano lamps, banquet lamps and fairy lamps, without any of the present accompanying care, danger, heat and disagreeable odor.

Every room will have a switch placed beside the doorway, so that the lamps can be most conveniently controlled by a person entering or leaving the room.

In such a house the most timid child, of but a few years, will go anywhere with safety and without fear, lighting and extinguishing the lamps as desired.

The lamp bulbs will be clear, frosted, colored or opalescent, as occasion requires. We will have, in every place desired, the softest, steadiest and coolest light obtainable.

The most beautiful effects can be obtained in the dining room and upon the dinner table. Electric candelabra can, if desired, be used, which will be identical in appearance with those using candles.

Pictures can be lighted in a manner entirely impossible with gas.

The most delicate and beautiful colors in paintings and decorations retain indefinitely their original beauty, since the bleaching and blackening effects of gas are entirely absent.

It is probably but little appreciated, but entirely true, that the greatest expense due to the use of gas in a handsome residence is the depreciation it effects upon the costly materials in the residence, rather than the bill for the gas itself.

A few years ago there was a probability that the wiring of a residence would, in the future, fail or prove unsuited to the system of lighting which it would be desired to use. This condition of affairs does not now exist. The commercial systems of electric lighting have become as fixed, as regards the interior wiring, as have the gas systems; and today it is possible to wire a building for electric lamps with a much greater certainty that the result will be permanent, satisfactory and suited to future use than is possible in the case of gas piping.

If the building is not to be lighted for some time, it should be equipped with a system of insulating electric conduits which make it possible to draw in any wires desired at any time in the future, or to replace wires previously drawn in.

COST.

The first cost of wiring varies widely. An average figure will be about $2.50 per lamp; but in some instances it will be as low as $1.50 per lamp, and others as high as $4 per lamp. It will rarely exceed these figures when a residence is wired throughout.

The charge for current is, for the same result, about the same as gas. The current used can be accurately recorded by an electric meter; hence, the bill will be exactly proportional to the consumption of current.

ELECTRIC POWER.

The most conspicuous and important application of electricity for power purposes in a residence is for operating an elevator. It is possible today to have in a residence an electric elevator which is reliable, simple, safe, convenient and economical to operate.

There is no engine, pump, tanks, pipes, valves and the multiplicity of devices which are required for the steam or hydraulic elevator.

There is no noise, heat nor smell accompanying its use, and it is always ready to operate, and can be operated with perfect safety by a child.

The motion of the elevator is perfectly smooth, and it can be made to go at any speed in either direction. It is automatically

stopped at the top and bottom floors, and no accident can occur, even though the electric supply should fail entirely.

There is no hand rope, the control being effected by the movement of a small electric switch in the elevator car itself.

An elevator boy is unnecessary, as the elevator can be controlled from any floor and brought to the desired floor, when the elevator door can be opened, but not until then. While the elevator door is open it is impossible to operate the elevator from any of the floors, so that there is no danger of any movement of the elevator, while a person is getting in or out of it.

The first cost of such an elevator will be from $2,000 to $3,000. The expense for the current for operating it will, in ordinary instances, not exceed $5 per month, and the cost of maintenance will be but a few dollars per year, as it is entirely simple, and requires almost no attention.

No greater luxury than a passenger elevator can be placed in a residence; and it has been only very recently that such a luxury could be provided; for, in the case of a hydraulic elevator, the water for which was pumped to a tank above by means of a steam engine, gas engine or electric motor, the complication and expense of attention and maintenance was practically prohibitory, and the unreliability very annoying.

Many complex methods of operating directly by an electric motor have hitherto been attempted, and many are still upon the market; but in order that an elevator shall be worth having in a residence, it must be entirely free from complex apparatus and must be always reliable, simple and smooth in its operation, and it has been only very recently that a direct method of operation has been developed which is free from the complication of rheostats, brakes, solenoids, etc., which have characterized the electric elevators heretofore, and rendered them uncommercial except in expert hands.

Other applications of power in a residence are the operation of dumb waiters, small ventilating fans, ice cream freezers, the pumping of water, etc.

The dumb waiter will need a motor of perhaps ¼ horse-power, costing, with its gearing, perhaps $150. A small electric ventilating fan will cost about $25 complete. An ice cream freezer will require a quarter or half horse-power motor, and will cost complete from $100 to $200. An automatic electric pump will cost about $200.

The expense of operating all of these convenient devices will probably not exceed $50 per year, even when used a great deal.

ELECTRIC HEATING.

Heating by electricity is, generally speaking, the most extravagant luxury obtainable from its use. Hence the heating of large spaces continuously would be out of the question, except where power has but little value.

But when we wish a perfectly controlled, safe, instantaneous heat for occasional use, we can obtain it readily, conveniently and economically by the electric current.

For instance, electric flatirons can be operated in a most satisfactory manner by making connection in any incandescent lamp socket. The flatiron, in a few seconds, reaches a sufficient, but not scorching, heat, and remains at this heat continuously. The cost of the flat iron is but a few dollars, and the cost of operating about five cents per hour.

Various cooking operations, such as boiling eggs, making coffee, cooking batter cakes, etc., can be performed in a most perfect and convenient manner, and the development of the uses of electric heating for cooking operations will be very rapid in the immediate future.

ELECTRIC BELLS, ETC.

With the introduction of the incandescent light into a residence the nuisance of inoperative electric bells ceases. Having a constant source of electric supply we are no longer at the mercy of the battery which has "run down"; nor will we need the high-priced services of the so-called electrician, who has been with us so much in the past.

In a residence having incandescent lamps our electric bells, annunciators, etc., will be always perfectly reliable, and will require no attention whatever for an indefinite period.

COUNTRY RESIDENCES.

A few residences in this country are supplied with individual electric plants. But, aside from the first cost, the care and expense of maintenance has made such instances very rare.

It is now possible to utilize a windmill for an isolated residence plant, so that in an extremely simple manner the windmill will produce electricity for lighting, operating an elevator, chopping feed, sawing wood, etc., etc.

A small storage battery is used to provide means of keeping up the service when there is no wind.

The great difficulty has heretofore been to govern the windmill, and many unsuccessful attempts have been made in this line.

The present and successful method, however, makes no attempt to govern the windmill; but in a very simple manner provides means so that, whether the windmill goes fast or slow, the dynamo for the incandescent lamps is operated at a constant speed, and hence, maintains the lamps at a constant candle-power.

The cost of equipping a country residence with such an electric plant complete, with wiring, windmill, dynamo, storage batteries, etc., is about $1,500, and the expense of operating will be almost negligible. Where several residences are lighted from one such plant, the cost per residence can be made much lower than the figure given.

The safety, convenience and adaptability to use for any lighting or power will make such plants very numerous in the immediate future, especially along the sea coast, where the wind is more reliable than inland, and where, therefore, the size of the storage battery can be extremely small, and its use only exceptional.

THE ART OF THE LOW COUNTRIES.

At a meeting of the Dundee Institute of Architecture, Science, and Art, which was held April 14, a lecture was delivered by Mr. W. D. McKay, R. S. A., Edinburgh, on "The Art of the Low Countries." At the outset the lecturer said, in two at least of the fine arts — painting and architecture — the low countries were a treasure-house hardly second to Italy itself. Certainly no part of the world contained such a mine of artistic wealth within so narrow a compass; nor had any lands exhibited such a full measure of artistic activity in the development of painting as did Belgium and Holland during the first half of the seventeenth century. He would state at the outset that he treated the subject from the painter's point of view. It was reserved for the Flemish and Dutch artists fully to demonstrate that the painter's art had a sphere of its own, and that harmonious arrangement of line, chiaroscuro and color were more than nobility of subject or elevation of sentiment. The Flemings and Dutchmen were colorists from the beginning, and it had been a matter of surprise that many learned critics should have arisen under the gray skies of the North. It was amid the splendor of the early courts of Burgundy that Flemish art suddenly appeared. The lecturer then divided into three periods the extraordinary manifestation of northern art, which, like the history of the countries where it took place, dazzled them with its multiplicity. The first period began about 1410 with the advent of the Van Eycks, when painting leaped from a subordinate place to the forefront of the arts; and closed with the death of Memling. After describing the "Mystic Lamb," the masterpiece of the brothers Hubert and Jan, Mr. McKay said what struck one first perhaps was that, like all early painting, their works owed comparatively little to chiaroscuro, in the modern sense of the word. Not that they were wanting in a vigorous light and shade. The vision of the Van Eycks was far too keen to miss one of the elementary aspects of Nature, and by which she gave relief to objects presented to the eye. But the artistic sense had not yet awakened to the marvelous uses to which the envelope of light, as it had been called, could be applied. In the hands of the great painters of the sixteenth and seventeenth centuries it was what romance was to the story-teller — an element swathing hard facts with a nameless charm, concealing or revealing, suppressing or emphasizing, and giving an infinitely additional play to the brain and hand of the master. The drawing of the Van Eycks was firm and incisive, the arabesque or linear design large and dignified, the color full and sonorous. They lacked the masterly brushwork of later art; but their methods were those from which alone the marvelous handcraft of the later Flemish and Dutch masters could have sprung, for the principles that underlay that technique — the most expressive in the whole range of art — were everywhere present in embryo in the works of the Van Eycks. Flemish art had all along been opulent; the painters seemed positively to revel in things costly. From the very first, indeed, Netherlandish art, even when treating of sacred themes, was more secular than sacred, and ministered more to luxury than to religious emotion. The methods of the Van Eycks soon spread throughout Europe, but with the exception of Van der Weyden little was known, and few works remained of their immediate followers. Van der Weyden's work differed in some essential respects from that of his predecessors. He was not a colorist in the same sense as the Van Eycks. While his color arrangements were harmonious, the color itself lacked quality and "vibration," and the execution was heavy and blunt compared with that of the older masters. Coming to Memling of Bruges, he said one would have expected to find some difference in method and treatment. But both method and treatment remained the same. Was there no difference, then? Much; but it was a difference of temperament rather than of method. Memling added the sense of beauty to the realism of the Van Eycks. Passing briefly over the work of Thierry Bouts and Geerhardt David, the lecturer came to the second period of Flemish art, extending from Quentin Matsys to Otto Vacnius. This period did not abound in great names. It was a transitional period, because most of the artists of the time were strongly influenced by foreign methods, which they were unable as yet fully to assimilate. Matsys, the greatest name in the period, never left his native soil. He was a stanch Fleming, both as to sentiment and method. Meantime the native element was kept alive mainly by the practice of portraiture, and a brief *résumé* of the chief portrait-painters was then given. As they marked the waning of the early realism, it might well have seemed that the best days of Flemish art were over. At the close of the sixteenth century they found a school, numerous and enthusiastic, with no great man among them, but informed on all the art wisdom of the South — a school, moreover, in which the native element was not dead, but only slumbering. The time had come, and the man was not long wanting, when with the opening of the seventeenth century appeared one who was to carry Flemish art to its highest development, who was to write on his glowing canvases all the gathered knowledge of the South with the native vigor of the North — the most Flemish of the Flemings, Peter Paul Rubens. The third and greatest period, Rubens and Vandyck, the lecturer merely touched upon, and remarked that it would require a special lecture to itself.

Photographs illustrative of several of the paintings to which the lecturer had referred were exhibited and much admired.

NOTES FROM OUR FRENCH EXCHANGES.*

DESIRABLE CHANGES IN THE NATIONAL TAPESTRY AND PORCELAIN FACTORIES.

IT would seem as if an ill wind was blowing over our so-called national manufactures, says *La Semaine des Constructeurs*, and instead of taking the lead in that advance movement into which France has thrown herself, as shown by the great exposition of 1889, these same branches seem inclined to lag behind and to destroy rather than help forward this movement.

We shall not seek to here examine all the different causes, which are numerous, but will briefly state the facts relative to these two manufactures, the Sèvres and the Gobelins, which formerly were so glorious but have now fallen into almost irremediable decadence. Numerous prominent persons have been latterly studying this subject and *à propos* of the nomination of a new director—now long delayed—for the works at Sèvres, they have given voice to observations so evidently just that there is hesitation in high quarters as to the means that shall be taken to galvanize into life those systems of administration which promise soon to make veritable cadavers of our national factories.

According to one eminent authority, M. Bracquemond, that which paralyzes Sèvres as well as the Gobelins is the fact that the artists of these institutions are there for life. It is this heredity of employés which forms a body of men who stop every flight of genius and prevent all progress. At every attempt of change every one of the members of this eternal body exclaims: "I have pleased in the past and that which I do ought to please in the present and the future; leave me alone."

For this ever-existing *personnel* he would substitute another body, permanent, to be sure, whose *rôle* would be to preserve the processes and the traditions as well as the special methods of treatment of particular materials; but, then, in addition, would be a constantly changing body of artists admitted into the factories by competition and only allowed to remain there a limited time. He is especially in favor of receiving orders from artists outside, which by this means permits the manufactory to be in constant communication with the arts and industries and follow the general progress of art in the outside world. It is simply the secularization of Sèvres and Gobelins that M. Bracquemond desires. Will his eloquent appeal convince the jury? Who knows?

THE QUESTION OF ARCHITECTS' DIPLOMAS IN AUSTRIA.

The delegates of the engineering and architectural societies of Austria recently held a general congress. Although these associations, are already old, yet this is but their third general congress, since their reunions are not periodic, but are only held at rare intervals when it seems to be desirable to submit to the government some question of general interest for all the profession. Thus the preceding congress was held eight years since. This time the series of questions discussed were relative to the legal position of architects and engineers. Twenty-three societies, i. e., almost the entire number in the Austrian monarchy, testified as to the importance they attached to this meeting by sending delegates. Among the questions on the list was one entitled: "Protection of the Professional Title of Engineer and of Architect." Four resolutions were adopted; the first concerned engineers, the second architects, while the third and fourth concerned both. Those portions of interest to architects read as follows:

II.—The professional title of architect belongs—

(*a*) To those who have successfully passed the examination of a higher technical Austrian school, or the two state examinations in the branches of construction.

(*b*) To those who, having finished their studies before January 1, 1885, in any higher Austrian technical school, have also completed their studies at the architectural school of the Imperial Academy of Fine Arts, at Vienna.

(*c*) To architects authorized by the government.

(*d*) To those whom, before the passage of this law relative to architects and engineers, any state, province, city of the empire, or also any incorporated commercial or industrial company shall have conferred the title of architect as denomination of his functions.

III.—The professional titles of engineer and architect shall be conferred by the government upon persons who shall have accomplished important personal technical work, either artistic or scientific, or who shall have acquired a professional education which may be considered to be one of those called for in I and II.

IV.—The use of the non-authorized title, "architect" or "engineer," shall be prohibited and suppressed.

An examination of these resolutions shows that besides strictly scientific education, they have demanded such artistic attainments as would have resulted from the attendance at a school of fine arts. It is true that such artistic education at one of those Austrian higher schools is not by any means to be compared with that of the Ecole des Beaux Arts, at Paris, but all the same the demand for a real or pretended artistic guarantee is too much. As to technical education, the architect ought to be obliged to render to the public an account of his capabilities, but as an artist he should have the most complete freedom. This is the only principle which can guarantee to every one the protection due him by the government for his security and at the same time give to art that liberty which may not be crushed out of existence by scholastic dogmas.

A second point to notice is that portion of Article III relative to self-education; and here we cannot too loudly applaud the initiative taken by our Austrian brethren. What difference does it make to society how I acquired my knowledge, so long as I possess it? Have I not given twice a measure of my work if it is only to myself that I owe this education? Let us hope that our French practitioners will also insert this clause in all its simplicity in their resolutions.—*La Semaine des Constructeurs.*

*Translated and arranged for THE INLAND ARCHITECT by W. A. Otis.

L'Emulation gives some details of the excavation for the new building constructed by the Russian government at Jerusalem. This building, where a hundred pilgrims may lodge, is upon the ground adjoining the Holy Sepulchre and will contain a Russian chapel dedicated to Saint Constantine and to Saint Helena, and also a museum to display the objects here excavated. The archæological discoveries are of considerable importance. For some time foreign archæologists have excavated in this locality without any particular results, but the Russian religious mission, after the visit of the Grand Dukes Sergius and Paul Alexandrovitch, in 1883, took the matter in charge. After six months of labor there was cleared away a considerable surface of an antique wall, showing all the peculiarities of the so-called wall of Solomon's Temple; a gate being, it is supposed, the one by which Christ passed out, carrying the cross. Also there was discovered an arcade whose Byzantine columns and capitals belonged to the basilica of Constantine the Great, into which construction, without doubt, entered the remains of the second Jewish wall of Jerusalem. At the eastern part were also discovered remains of a wall of the Roman period.

A FALSE EXPRESSION.

It is customary to say that such and such a system of heating is disagreeable or unhealthy because it "burns the air," says *La Semaine des Constructeurs.* What does that mean? Every system whatever drys the air, and so, to a certain extent, burns it. The moment that the outer air, taken at a low temperature, is heated by any artificial means or system whatever, its relative degree of saturation with moisture is diminished. For example, at freezing it requires five grams of vapor of water to saturate a cubic meter of air, while at twenty degrees Centigrade, it requires seventeen grams. Consequently, when air taken at freezing temperature is taken into a room after having been raised twenty degrees Centigrade, its relative dampness has been lowered in the proportion of 17.5; that is, about one-third. This system is independent of the system of heating employed; consequently it is not exact to say that such and such a system dries the air any more than any other system. Again, in this belief that the air is burned, what becomes of the dampness that was in the air? It must be somewhere; it cannot have disappeared into nothing. Where is it? On the walls, the furniture, or the mirrors? This would be a possible explanation, but look at the windows or mirrors in a room heated by an air-tight stove. There are not the least particles of moisture visible, and how could they be? However cold these surfaces may be, relatively to the temperature of the air in the room, this temperature is always higher than the outside air. The contact with the glass, hence, cannot chill the air to the point it was before entering the room and consequently it will deposit no moisture, since the air is not saturated. All of this, it being understood, when no extra moisture had been added to the air by artificial means.

The truth is that the air is neither burned nor dried, and that the cause of these disagreeable sensations is due to quite other reasons. This cause is the irritation of the skin, and especially the mucous membranes, by the gaseous products of the particles of dust held in suspension in the air, a dust composed of myriads of atoms of refuse, organic, vegetable and animal matter. In a heating apparatus where the air is in direct contact with any hot surfaces, these atoms are burned, or at least partially decomposed, and this gives rise to the various carbonated gases mixed with the air which make the disagreeable sensations so well known.

It is probably owing to this same cause that is due the strong odor that is noticed in a room during the first two or three days that a winter fire is lighted in a metal stove. The dust during several months has been deposited in abundance upon the surface of the stove and when burned gives out the gas above mentioned more abundantly at this time than any other.

THE PHILADELPHIA BOURSE COMPETITION.

PHILADELPHIA, July 20, 1892.

Editor of Inland Architect, Chicago, Ill.:

DEAR SIR,—I enclose a copy of an address issued by the architects of this city relative to the competition for the Philadelphia Bourse building, which may prove of interest sufficient for publication.

The address was the result of a controversy that arose between the architects and the building committee. This committee having purchased the ground, proposed to erect a building costing a million and a half dollars, ten stories high, and covering a lot 364 by 130 feet. It issued an invitation to all practicing architects of Philadelphia to compete, under most excellent terms as premiums, anonymous signatures, specific drawings, etc., but proposed to pay the successful architect but 2½ per cent on the cost and to place the superintendence in the hands of an engineer, the architect to be still retained as subordinate to this engineer. To these last two provisions the architects objected, and meeting together appointed a committee to conduct the opposition. All attempts failing to have the objectionable clauses removed, a paper was issued refusing to enter the competition under these terms, which was either signed or verbally approved of, by every architect in the city but about six, and including every one of any prominence, and the accompanying address was sent to every member of the profession in most of the large cities in the United States, with a view to having them entirely informed as to the merits of the case. The matter then rested and no decision has yet been made.

The architects of Philadelphia feel that a most important issue and precedent is involved, and as mutually interested in the extension of proper professional practice, shall be glad to have publicity given to this controversy. Very truly yours,

THOS. B. PRICHETT,
For the Publication Committee.

ADDRESS OF THE ARCHITECTS OF PHILADELPHIA TO THE PROFESSION IN THE UNITED STATES.

The architects of Philadelphia, as an organized body, have made public the following explanation of their refusal to accept its invitation to submit competitive plans for the Philadelphia Bourse:

The Building Committee of the Philadelphia Bourse issued, under date April 21, 1892, an invitation to the architects of Philadelphia to submit competitive plans for a building for the Bourse and for tenants. This invitation was not accepted by the architects for the reason that two of its provisions were unsatisfactory. These provisions relate to the employment of a superintendent of construction and to the compensation offered for the architects' services. With the exception of these particular provisions the invitation to compete was considered admirable.

It was the belief of the architects that when their objection should be stated to the Building Committee of the Bourse the objectionable features of the programme would be changed to meet their views, and with this object a large number of them submitted a protest to which the Building Committee failed to give a satisfactory reply. The architects of the city at once organized and in a more formal manner submitted a second protest, in which they stated at length their objections to the provisions above mentioned, and appointed a committee to wait upon the Building Committee of the Bourse to submit the second protest and to confer upon the question at issue.

On this second protest the architects stated their absolute refusal to submit plans unless the programme of the Bourse should be satisfactorily amended, and to this second protest there are appended the names of every practicing architect in Philadelphia, with possibly six exceptions, receiving the support of over a hundred.

The Architects' Committee submitted this second protest, and offered to the representatives of the Bourse three alternatives to their original proposal without avail. Up to the present time the Bourse maintains its original position.

The Architects' Committee, believing it to be the wish of the stockholders of the Bourse that their building should be a credit to Philadelphia; that it should be designed and erected according to the best professional methods; that it should be an evidence not only of the best architectural talent of the city, but also of the probity and highmindedness of its business community, make the following explanation of the points under discussion between the Building Committee and the architectural profession in this city. The provisions of the programme of competition, to which the architects take exceptions, are found upon page 2, and are embodied in paragraph 5, which reads as follows:

"5. The committee will then appoint one of the competitors thus selected as architect of the building, if in their judgment and that of their professional adviser they are warranted in so doing. The architect shall, if necessary, revise the preliminary drawings submitted to suit the requirements of the committee; he shall furnish a full estimate of the cost of the building, complete working drawings, with details where required, and full specifications for the work. The architect will retain in his hands the architectural supervision, and will have entire control of all matters of arrangement and design, and all alterations and changes therein. The architect will also have control and direction of all work of sculpture and decoration.

"For the work above specified, and such other services as may be incident and necessary thereto, the architect will receive a commission of two and one-half per centum upon the total cost of the work in full compensation for all services rendered.

"The committee will employ at its own expense a superintendent of construction. The person selected for this position will be a constructing engineer of proven ability, skilled in structural work, who will revise and approve all structural details. He will superintend the work of construction from the beginning of the work to its completion. The superintendent of construction will be directly responsible to the committee and the board of directors, but will coöperate and work in harmony with the architect, and under his direction. He will draw all contracts, subject to the approval of the committee, and will be held responsible by the committee for the proper performance of the work done by the various contractors."

As a reply to the first protest of the architects, the Building Committee issued Bulletin No. 1, reaffirming the above definition of the relative responsibility of the architect and the superintendent of construction, and in reply to the second protest they issued Bulletin No. 2, in which the same definition was again reiterated in even more strenuous language, as follows: "The superintendent of construction will be the representative of the Bourse. He will not originate any portion of the work or plans, but will examine, approve, and, if necessary, suggest revision of the plans furnished by the architect."

In regard to Article V, page 2—Architect:

"After the selection of the architect, but before he shall proceed with the work or have any claim for his services, an agreement shall be entered into by him and the committee, which shall be satisfactory to both parties.

We must take up these points in reverse order to which they are found in the programme before its codicils were issued. As to the superintendent of construction: It may be said to be the experience of all history that the position of the architect is one of the highest responsibility. He is the commander-in-chief of such a detachment of the great army of laborers of every grade of skill who may be employed upon a given work, and the labor of all ends in disaster if he is incapable of fulfilling his duty. His duty is one that in every given case cannot be shared. Even the owner, the investor of personal or corporate funds, cannot share in the architect's ultimate responsibility when the money comes to be put into the concrete form of architectural investment. His duty is not ended when his sketches are made, nor when his detail drawings are furnished, nor when the work is being executed, nor when it is finished. Upon his foresight in foundations, which implies an intimate knowledge of every possible contingency, depends the very existence of the work; upon his acuteness in arrangement of plan depends the rental value of the property, and such matters as these no man can think out for him, and only in the event is his wisdom made manifest. The attempt to throw into connection with the architect a so-called superintendent of construction, superior to the architect in actual authority, is an attempt to make him responsible for the acts of an intelligence he cannot control, and to such an anomaly no self-respecting architect will ever submit.

As to the matter of compensation: This is largely dependent upon the point above discussed, for the reason that it has been under the assumption that the labors of the superintendent of construction would relieve the architect that the Bourse Committee has offered the inadequate rate of two and a half per centum on the cost of the proposed building as a sufficient fee for the architect's services.

If the superintendent of construction could be answerable for his own part of the work, and if that work were really of more moment than that of the individual who, in England, is called a "clerk of works," the assistance he would give the architect would be worth about one per cent, but, as a matter of fact, under the programme of competition the superintendent of construction would be vastly more of a hindrance than a help to the architect, and therefore the architects represented by their committee, in conference with the Bourse, made three propositions, as above mentioned, which were at once a solution of the question of the superintendent of construction and of the architect's compensation. The first of these propositions embraced the payment to the architect of three and one-half instead of two and one-half per centum for the plans and specifications, the appointment of the necessary engineers, and defined their proper subordination to the final authority of the architect.

The second proposition was to the effect that the architect should furnish all drawings and specifications to the Bourse for the sum of three and one-half per cent on the total cost of the proposed building, and his responsibility to end with the delivery of said drawings.

The third of these propositions states that the architect should take the sole responsibility for all the work, and furnish full service for five per centum on the first million of cost, and two and one-half per centum on all cost above the first million.

The above explanation embodies all that is essential to the controversy as it at present stands.

The architects only wish to add that a great majority of their members are in sympathy with the principles set forth by their committee. They wish to avoid the mistake of seeming to act in a spirit of coercion, but they feel that all who have indorsed their action are bound in honor to maintain the rights and privileges of the profession, as far at least as they are involved in this controversy with the Bourse. It is their earnest hope that the wisdom of their course may be evident to the public as it is to their fellow-architects throughout the country.

JOHN ORD, *ex-officio*;
FRANK MILES DAY, Chairman;
WILSON EYRE, JR.;
GEORGE T. PEARSON,
T. P. CHANDLER, JR.;
T. RONEY WILLIAMSON,
AMOS J. BOYDEN,
WALTER COPE, Secretary,
Committee.

THOMAS B. PRICHETT,
THOMAS M. KELLOGG,
ADRIAN W. SMITH,
Committee on Publication.

OUR ILLUSTRATIONS.

Study for a residence, by Burnham & Root, architects.

"Teutonic" Office Building, Chicago; J. K. Cady, architect.

Stable for Mr. John M. Dowling, Chicago; Alfred Smith, architect.

Clubhouse at Dunedin, Florida; Patton & Fisher, Chicago, architects.

Five houses for Z. T. Holbrook, Chicago; William Morgan Peters, architect.

The Luddington Hotel, Chicago; W. L. B. Jenney and W. B. Mundie, architects.

City building for Fort Wayne, Indiana; Wing & Mahurin, Fort Wayne, architects.

Residence for Mr. R. S. Thain, Oak Park, Illinois; Patton & Fisher, Chicago, architects.

Division station for the Kansas and Nebraska Railway; Clinton J. Warren, architect, Chicago.

Young Men's Christian Association Building, Chicago; W. L. B. Jenney and W. B. Mundie, architects.

Competition and alternative designs for Trinity Church, San Francisco; Percy & Hamilton, architects.

Massachusetts State Building for the World's Columbian Exposition; Peabody & Stearns, Boston, architects.

Central Station for the Illinois Central Railroad Company, Chicago; Bradford L. Gilbert, New York, architect.

Competitive design for the Iowa State Building, World's Columbian Exposition; W. W. Boyington & Co., architects, Chicago.

Photogravure plate. Residence for Dr. J. A. McGill, Chicago; Henry Ives Cobb, architect. Residence for F. Fuller, Chicago; Frederick W. Perkins, architect.

PHOTOGRAVURE PLATES.

(*Issued only to subscribers for the Photogravure edition.*)

Residence for John Griffith, Chicago; S. S. Beman, architect.

Residence for G. D. Holton, Chicago; Thomas & Rapp, architects.

"The Clinton" Apartment House, Chicago; S. S. Beman, architect.

The Cobden Apartment House, Chicago; Charles H. Frost, architect.

Residence for L. R. Williams, Chicago; Mayer & Corwin, architects.

Residence for John M. Loomis, Chicago; Burling & Whitehouse, architects.

Residence for F. A. Winslow, Chicago; Flanders & Zimmerman, architects.

NEW PUBLICATIONS.

SCHOOL TRAINING IN ARCHITECTURE, a Statement Explanatory of the Course of Instruction in the School of Architecture, University of Pennsylvania, Philadelphia. Free distribution.

Architecture, as a popular study, has never been accorded the favor shown to its sister arts—sculpture and painting—but it is gaining steadily in the regard of art lovers and we shall presently have clubs for the study of architecture quite as active and interested as any of those now devoted to any phase of the history of art. This, however, has been anticipated by a study of architecture of the most serious and earnest kind on the part of large numbers of young men—and women as well—in our architectural schools. These young people are preparing for the active practice of the profession, and this means not merely a bread and butter, technical training, but the study of architecture as an art, accompanied by scientific studies allied to it and by general culture studies as well, all looking toward the future career of the student as an architect of high attainments. A typical course of such study is that illustrated in a handsome brochure just issued for free distribution by the School of Architecture, University of Pennsylvania, which not only treats of general conditions of architectural education and its own courses of study, but illustrates, in an attractive manner, a variety of work done by its students in original design, pen and ink rendering, water-color drawing, modeling, etc. This brochure is an interesting evidence of the high position and efficient work of our architectural schools.

AMONG the most interesting specialty journals that reach THE INLAND ARCHITECT'S exchange table, none would be more seriously missed than *Stone*, a monthly periodical devoted to the quarrying interest and those naturally allied to it. From the very beginning it has been edited with ability and a prescient skill that foretold its present culmination of unchallenged success. The June number commences its fifth volume, and is commemorated by a change of construction. It now appears in the form of the ordinary literary monthly magazine and looks fully as well as the best of

them, whether typography or illustrations, or both, are made the rule for judgment. The contents of the present number are of unusual excellence and is indicative of the good things its patrons may look for in the coming year. The D. H. Ranck Publishing Company, of Indianapolis, with headquarters at New York and Chicago, are responsible for this estimable contemporary. Terms, $2 per year. Single copies, 25 cents.

A BOOK describing the trip to the Grand Cañon, illustrated by many full-page engravings from special photographs, and furnishing all needful information, may be obtained free upon application to John J. Byrne, 723 Monadnock Block, Chicago, Illinois. The Grand Cañon of the Colorado River, in Arizona, is now for the first time easily accessible to tourists. A regular stage line has been established from Flagstaff, Arizona, on the Atlantic & Pacific Railroad, making the trip from Flagstaff to the most imposing part of the Cañon in less than twelve hours. The stage fare for the round trip is only $20, and meals and comfortable lodgings are provided throughout the trip at a reasonable price. The view of the Grand Cañon afforded at the terminus of the stage route is the most stupendous panorama known in nature. There is also a trail at this point leading down the Cañon wall, more than 6,000 feet vertically, to the river below. The descent of the trail is a grander experience than climbing the Alps, for in the bottom of this terrific and sublime chasm are hundreds of mountains greater than any of the Alpine range.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, Illinois, August 15, 1892.

While the expansion of trade has not been what was hoped for, it has been as great as could be reasonably expected. The volume of business for the first half of the year will exceed that of the first half of last year; margins on business are slightly less; orders for supplies come in more slowly, and new enterprises are projected and entered upon with the greatest care. Manufacturers are keeping very close to actual demand. The accumulation of stocks is carefully avoided. Merchants are unusually careful to avoid the accumulation of debt. Collections are made with promptitude, and collecting agencies report a healthy and an improving condition in this respect. Middle-men and retailers have been wise enough to not permit stocks to accumulate on their shelves and hence there is no great indebtedness in that direction. Building operations have not been entered upon quite as extensively as last year, but there has been as much work done as there is need of. The agricultural interests are all prospering; wheat, corn and cotton bring fair prices. Lumber, coal and iron are selling at a low level, but afford a sufficient margin for manufacturers to come out a little ahead. Building material is low in price, but there are no notable failures to report. In short, the general industrial, commercial and manufacturing conditions are fair. Notwithstanding this is a political year, there are several indications that the volume of business for the coming half year will exceed that of last year. The money markets are fairly supplied, but the outflow of gold is causing more or less uneasiness in banking circles, though not in business circles. There is a struggle among European and British bankers for American gold, and by some means they are seizing it. While there is no immediate danger of financial stringency, the fact that foreigners are bent upon grasping all the gold they can get ought to receive attention, and no doubt will, at the hands of congress. While there are vital questions of a semi-political character to be settled by our international law makers, there are no really disturbing questions threatening the business of the country. The people at large are busily and profitably engaged, and no doubt the foundations are now being laid for an era of greater activity in the near future.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architects Huehl & Schmid: For John Powers, on the southwest corner of Halsted street and Austin avenue, a four-story and basement store and flat building, 40 by 116 feet in size; to cost $37,000; it will have two fronts, the first story and basement to be of stone, and above of pressed brick, with terra cotta and copper trimmings; the interior will be finished in hardwood, and have all the sanitary conveniences; there will be two stores and twenty-one suites of apartments. For Thomas Leonard, they planned a four-story and basement hotel, 92 by 50 feet in size, to be erected on Sixty-third street and Woodlawn avenue; it will be constructed of pressed brick and stone, have hardwood finish, all improvements, and cost $25,000. For John Schmidt, on Huron street near La Salle avenue, a three-story tenement, 22 by 40 feet; to be of pressed brick and stone front, with copper bays, hardwood finish, steam heating, etc. For Mrs. L. U. Sharp, on Clark street near Goethe, a four-story and basement store and flat building, 40 by 68 feet in size; to be of pressed brick and stone, with copper bays, the sanitary conveniences; cost $15,000.

Architect Oscar Livendal: For J. B. Benning, on Barry avenue near Evanston avenue, a three-story and basement flat building, 23 by 64 feet; to cost $8,000; it will have a cut stone front, slate mansard and tower and gravel roof.

Architect John T. Long: For E. M. Condit, to be erected on Yale avenue and Sixty-sixth street, a six-story and basement apartment house of very handsome design, to be called the "Yale"; it will be 78 by 120 feet in size, of pressed brick, stone and terra cotta, have elevators, electric light, steam heating, and all the plumbing specialties.

Architects Ostling Bros.: For Peter Wilson, on Halsted street, between Fifty-sixth and Fifty-seventh streets, a three-story and basement store and flat building, 22 by 84 feet, of pressed brick and stone front; to cost $10,000. For Mrs. Hilda Lilja, at 475 Belden avenue, a four-story and basement tenement, 40 by 30 feet; to have a front of pressed brick and stone with galvanized iron bays. For Mrs. Evalds, on Barry avenue near Evanston avenue, a three-story tenement, 50 by 64 feet, of pressed brick and stone front.

Architects Stiles & Stone: For H. A. Morse, on Sixty-third street and Illinois Central track, a four-story and basement store and flat building, 75 feet front by 60 feet deep, to be of pressed brick and stone; cost $30,000. For E. Ramsdall, on Oglesby avenue near Sixty-second street, a three-story apartment house, 50 by 70 feet, to have a front of buff Bedford stone; cost $20,000. For Doctor Johnson, on Washington avenue near Fifty-fourth street, a four-story residence; 44 by 68 feet in size; to cost about $30,000. It will have a front of buff Bedford stone. They have also just let the contracts for the four-story apartment house, to be erected corner of Sixty-sixth place and Hope avenue for C. F. White. It will be 126 feet front and 80 feet deep with two fronts of cut stone up to the second story window sills, above this being of pressed brick and stone. They have also let contracts to Wheatley, Buck & Co., for the erection of the "Waukesha" apartment hotel, to be erected on Sixty-fourth street, extending from Grace to Hope avenue, 190 feet long, five-story and basement. The basement and first story will be of rock-faced Bedford stone, and above this will be of light-colored pressed brick with stone trimmings. They have also just began work on building, corner of Fifty-first street and Hibbard avenue for Mrs. Henry McKee. It will be four stories and basement, 50 by 70 feet in size, first story and basement to be of stone and above of buff pressed brick with stone trimmings.

Architect A. Druiding: For St. Hedwig's, a pastor's residence, 44 by 70 feet in size, two-story, basement and attic, of pressed brick and stone front, slate and gravel roof, gas fixtures, hot-water heating, etc.; cost $16,000, to be built on Hoyne and Webster avenues. For St. Stanislaus church, Noble and Ingrahm streets, he planned two towers, to be of copper and stone, 200 feet high; cost about $20,000. Also made drawings for parsonage for above. It will be three-stories and attic, of pressed brick and stone front, slate, mansard and gravel roof, etc. He made plans for St. Joseph's school, to be erected at Wilmette. To be three stories, of pressed brick and stone. For Reverend Heimann, at Beloit, Kansas, pastor's residence, two stories, 25 by 50 feet.

Architects A. M. F. Colton & Son: For Mrs. C. Underwood, on Jefferson avenue near Fiftieth street, a four-story apartment house, 60 by 35 feet, of stone and pressed brick, to have hardwood finish and all improvements. For McCormick estate, two-story addition on the McCormick harvesting building, corner of Jackson and Market street, and remodeling building for wholesale mercantile purposes. For Willard and Wood at Highland Park, two two-story residences, to be of frame with stone basements, hardwood finish, electric light, steam heating and the best of sanitary arrangements; cost $12,000.

Architect L. G. Hallberg: Making plans for Augustana hospital, six stories; size 62 by 84 feet; to be erected corner of Cleveland and Lincoln avenues; it will be of pressed brick and stone, have hardwood finish, fireproof construction, steam heat, etc.; cost $75,000. For H. F. Talbot, on Forty-fifth street, near Grand Boulevard, two two-story basement and attic residences; to have stone fronts; cost $12,000.

Architects Marshall & Ryder: For A. Sheppard, at St. Joseph, Michigan, a two-story basement and attic residence of frame with stone basement. For J. R. Cutter, at Lombard, Illinois, a two-story frame residence. For Mr. Gordon, at Kenilworth, a two-story frame residence.

Architects Hetherington & Warner: For G. H. Rempe, corner of Oakley avenue and Twelfth street, a four-story and basement store, office, hall and flat building; size 50 by 85 feet; to cost $35,000; the front will be of gray pressed brick and terra cotta. For A. Stein, on Ashland boulevard, near Polk street, a handsome three-story residence; size 24 by 82 feet; to cost $18,000; to have a stone front, slate and gravel roof, hardwood finish, etc. For G. Clark, on Walnut street, near Sacramento avenue, a two-story and basement flat building of pressed brick and stone front.

Architect Frederick Ahlschlager: For Henry Bensemann, at Sixty-second and Halsted, a three-story basement and attic store and flat building; size 50 by 85 feet; of rockfaced stone front; cost $18,000. For C. W. Lane, at 6042 Princeton avenue, a three-story flat building; size 84 by 65 feet; to be of stone front and cost $25,000.

Architect George Grussing: For Hon. James Parrott, a four-story store and flat building; size 111 by 75 feet; to have a stone front and cost about $30,000; location corner of De Kalb and Polk streets. For Hamilton Smith, corner of Robey and Cornelia streets, a two-story flat building; size 24 by 60 feet; to be of pressed brick and stone front.

Architect George Garnsey: For Butler & McCabe, at Edison Park, a three-story and basement frame hotel; size 60 by 80 feet; to cost about $20,000. For J. B. Smith, at Franklin Park, a two-story store and flat building. For J. C. McCord, on Twenty-fourth street, between Michigan and Wabash avenues, a three-story livery stable and flat building; size 60 by 130 feet; to be of pressed brick and stone front; have all the improvements and cost about $25,000. For Fields & Boal, at North Platte, Nebraska, a two-story and basement residence; size 40 by 60 feet; of frame, with stone basement; cost $8,000. For Mrs. Jetta May, on Calumet avenue, between Forty-third and Forty-fourth streets, a four-story flat building; size 23 by 75 feet; to have a handsome stone front; cost $13,000.

Architect Alfred Smith: For E. W. Brooks, a three-story residence; to be of stone all round, with Spanish tile roof, hardwood interior finish; also two-story brick and stone stable; cost about $45,000.

Architect J. E. O. Pridmore: For O. Nelson, on Indiana avenue, near Thirty-fifth street, a four-story flat building; size 25 by 45 feet; to be of stone front, have hardwood finish and all the improvements; cost $12,000. For Robert Ismond, at 343 Bowen avenue, remodeling residence, new front, porch, hardwood finish, plumbing, stone basement, cement floors, etc.

Architect J. M. Schroeder: For Loeb & Zengler, on Dearborn and Forty-seventh streets; a double three-story store and flat building of pressed brick and stone front; cost $14,000. For John Nelson, on Forty-first street, near Grand boulevard; a three-story and basement flat building of pressed brick and stone; 25 by 95 feet in size; to cost $10,000.

Architects Kleinpell & Borst: For Messrs. Maher & Green; a six-story hotel; 80 by 125 feet in size; to be of pressed brick and stone and all the modern improvements; cost about $75,000. In connection with the hotel will be an observatory tower 210 feet high, with two elevators. For M. L. Wheeler, on Woodlawn avenue between Forty-sixth and Forty-seventh streets; a three-story and basement residence; to have a front of Portage red stone, hardwood finish and all the improvements. For Miss Hundt, on Garfield avenue near Clark street; a three-story and basement flat building; 24 by 67 feet in size; to have a front of salmon-colored Roman pressed brick, with basement of blue Bedford stone, copper bays and cornice. For Miss Hodgson, on Indiana avenue just south of Twenty-ninth street; a three-story and basement flat building; 26 by 80 feet in size; to be of brownstone front, hardwood interior, electric light, furnaces, etc. Also getting out drawings for a double three-story and basement flat building of Roman pressed brick and stone front, to be erected on Hermitage avenue. For W. C. Foley, on Grand boulevard and Boulevard Place, southeast corner; a three-story and basement residence; 32 by 60 feet in size; first story and basement of stone and above of Roman pressed brick; the cost will be about $18,000. They are also getting out sketches for six handsome three-story residences on 100 feet, to have stone fronts, hardwood finish, fine open plumbing, steam heating, electric light, etc.; cost about $30,000.

NOTE.—George H. Borst has formed a partnership with Mr. Kleinpell. Mr. Kleinpell had charge of Adler & Sullivan's office for several years and is well known as a very capable and practical architect.

Architect J. J. Egan is finishing drawings for a twelve-story office building to be erected at 331 to 333 Dearborn street, for P. F. Gillespie. The front will be of a very beautiful design in terra cotta and brown pressed brick. Only three stories will be put up for the present, the remaining nine stories being added later.

Architects Furst & Rudolph: For John York, on Halsted street near Eighteenth street; a five-story and basement store; 50 by 110 feet in size, and one-story addition on old building 75 by 110 feet; to be of brownstone front, have steam heating, electric light, elevators, etc.; cost $75,000.

Architect August Maritzen: For the White Rock Mineral Spring Company, Limited, Waukesha; a five-story stock house, five-story brew house, three-story ice house, a three-story bottling house 100 by 56 feet, malt house, kiln and elevator 109 by 60 feet, office 56 by 64 feet, etc., a complete plant covering 420 by 125 feet of ground, and of a capacity of 50,000 barrels; the cost being about $300,000. For the Northwest Malting Company, Davenport, Iowa; a pneumatic malt house on the Bosch system, ice house, kiln and elevator. For G. Gluck & Sons, Minneapolis, Minnesota; a malt house, kiln and elevator; to cost about $25,000. For the American Brewing Company, Chicago; a 200,000 bushel elevator and pneumatic malt house, on the system of Gall & Henning; cost about $250,000.

Architect J. J. Flanders: A three-story sixteen-room school, of pressed brick and stone, slate and gravel roof, steam heat, plumbing, etc.; cost $70,000; to be erected on Stanwood avenue, near Michigan avenue. Also a similar school to above to be erected on Lincoln and Moore streets. Also one on Evanston avenue corner of School street. Also one on Linden avenue, near

Diversey street. Also two frame school buildings, Fifty-fifth street and Western avenue and Eighty-third and Houston streets, South Chicago.

Architects Flanders & Zimmerman: For J. U. Borden, on Morgan street, near Harrison street, a four-story store and flat building, 50 by 129 feet in size; to have a front of pressed brick, stone, terra cotta and copper; cost $50,000.

Architect Jules De Horwath: For J. J. Powers, corner of Loomis street and Arthington place, a four-story store and flat building, to have a front of pressed brick and stone, and cost $20,000. For C. Jurgensen, on Halsted street, near Sixty-ninth street, a three-story store and flat building, of pressed brick and stone front. For J. D. Rothschild, on Forty-first street and Indiana avenue, the "Briton," four-story apartment house, of pressed brick and stone front; to cost about $175,000.

Architect C. M. Palmer: For Charles J. Wenderoth, a three-story residence 25 by 76 feet in size; to be erected at 554 Dearborn avenue; stone front, hot-water heating, electric light, etc. For J. E. Ennis, on Bowen avenue, near Grand boulevard, a two-story basement and attic residence, of Anderson pressed brick and stone front.

Architect J. E. Scheller: For R. J. Cody, at 358 Park avenue, a three-story flat building, of pressed brick and stone; cost $6,000. For E. S. Gary, at Wheaton, Illinois, a three-story frame residence; stone basement, hardwood finish, hot-water heating, etc. For James Derrig, at 1003 Warren avenue, a three-story flat building, 25 by 70 feet; stone front, gravel roof, open plumbing, hot-water heating; cost $10,000. Adjoining above a three-story flat building, of stone front.

Architects Lamson & Newman: For J. G. Steever, corner of Ellis avenue and Forty-ninth street, nine three-story residences, 183 feet frontage by 77 feet deep, costing $12,000 to $13,000 each. They will have handsome fronts of stone, with copper cornices, hardwood interior finish, marble wainscoting in bathrooms and vestibules, electric light, etc. For Kaufmann Eichengreen, on Congress street, near Robey street, a three-story and cellar double apartment house; to have a stone front, hardwood interior, etc.

Architects William Prosser, Jr., & Co. have finished plans for a section of the South Shore Hotel, to be erected on Seventy-third street and Bond avenue. It will be four stories, 187 by 110 feet in size, of frame construction, have all the sanitary conveniences, electric light, heating apparatus, etc.

Architect S. S. Beman: For the Pullman Company, a three-story market house, of pressed brick, terra cotta and stone front; to be of fireproof construction; cost $80,000. For G. M. Pullman, a conservatory in connection with his house; to be of glass, iron and brownstone; cost $20,000.

Architect F. L. Fry: For William Cooley, on Flournoy street, a two-story flat building, of pressed brick and stone. For M. Hilson, corner of Kedzie and Warren avenues, five three-story flat buildings, 122 feet front by 50 feet deep. They will have fronts of pressed brick and stone, all the sanitary improvements, and cost $30,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall:

Business does not seem to have rallied from the effects of the uncertainty caused by the labor question and troubles in the early summer. These disturbers of peace and prosperity will be, like the poor, always with us. The labor question has been so often treated of by the press, and theories for cause and effect presented, that nothing will be attempted in the line of a new theory in the columns of THE INLAND ARCHITECT. Our building inspector is proving very aggressive in the direction of condemning old corner rookeries about ready to collapse. The result will be the erection of several good business blocks on prominent corners.

Architects Crapsey & Brown report: For the Jackson, Ohio, Methodist Episcopal Church, a house of worship; materials: stock brick, slate roof, pews, furnace, stained glass, gas, plumbing, etc.; cost $18,000. For James T. Pettibone, account of Pettibone Manufacturing Company, a residence, in brick or stone, with slate roof, hardwood grates, mantels, stained glass, furnace, etc.; cost $10,000.

Architect W. W. Franklin reports: A residence for Herman Wessely, 67 West Fifth street; materials: pressed brick, furnace, hardwood, mantels, grates, stained glass, gas, plumbing, blinds, etc.; cost $8,000. Also for F. M. Broing, 211 West Fifth street, a residence; materials: pressed brick, slate roof, furnace, hardwood, mantels, grates, stained glass, etc.; cost $7,500.

Architects Kuhleman & DeCamp report: For W. H. Harris, a residence; materials: frame, slate roof, furnace, stained glass, grates, mantels; cost $4,000.

Architect James W. McLaughlin reports: For W. S. Stearns, Wyoming, Ohio; materials: buff brick, slate roof, furnace, hardwood, mantels, grate, gas, plumbing, stained glass, etc.; cost $15,000. Also for Fountain Theater Company, a theater building; materials: buff brick, terra cotta, asphalt roof, stained glass, steam heat, chairs, scenery, etc.; cost $50,000.

Architect G. W. Drach, 229 Main street: For John J. Justis, account of Hale, Justis & Co., a store building; materials: pressed brick, iron, tin roof, plate glass, etc.; cost $20,000.

Architect Joseph G. Steinkamp has drawn plans for a store and flat building for Thomas Emery's Sons; materials: pressed brick, tin roof, mantels, grates, gas, plumbing, etc.; cost $20,000.

Architect Adam J. Bost reports: For the Roth-Meyer Packing Company, a warehouse; materials: brick, stone trimmings, iron shutters, stairs, freight elevators, gas, plumbing, storage fixtures, etc.; cost $8,000.

Architect Louis Picket is preparing plans for a church for the Catholic congregation of Bellevue, Kentucky: materials: brick, slate roof, bells, pews, organ, furnace, stained glass, etc.; cost $25,000.

Architect M. Rumbaugh reports: For the Masonic fraternity, at New Castle, Indiana, a temple and opera house building; materials: pressed brick, stone trimmings, tin roof, chairs, scenery, furnace, frescoing, etc.; cost $20,000. Also for Harry C. Hulbert, Sixth and Vine streets, two houses; materials: pressed brick, tin roof, grates, mantels, gas, plumbing, etc.: cost $6,500.

Architects Rieg & Marty have the plans for a church for the Italian Catholic congregation; materials: pressed brick, slate roof, stained glass, pews, hot-water heat, organ, etc.; size 40 by 110 feet; cost $15,000.

Architects DesJardins & Hayward have prepared plans for a store and flat building for a client; materials: pressed brick, terra cotta, stone, iron, gas, plumbing; cost $25,000.

Cleveland, Ohio.—Architect Edward Barratti: For Swift & Co., a four-story meat market, brick with gravel roof, size 62 by 116 feet: cost $46,000.

Architects Shengle & Dolman: For Mr. Starkweather, a two-story brick store, size 18 by 68 feet; cost $15,000.

Architect J. B. Shengle: For the Park Congregational Church Society, a one-story frame church, slate roof, size 64 by 80 feet; cost $8,000.

Architect O. W. Williams: For J. R. Slingerland, Jr., a six-story apartment building, brick with slate roof, size 32 by 32 feet; cost $100,000.

Architect T. C. Bate: For Sipe & Sigler, a six-story jewelry manufacturing building, brick, size 32 by 160 feet; cost $12,000. For C. R. Heller, a two-story double frame dwelling, size 38 by 70 feet; cost $55,000.

Architect George F. Hammond: For the Gibson & Price Company, a two-story brick warehouse, size 22 by 12 feet; cost $8,000.

Architect S. R. Badgley: For D. H. Muller, a two-story double dwelling, size 34 by 52 feet, frame with slate roof; cost $5,000.

Architect S. Mueller: For the Franciscan Monastery, a two-story brick monastery building, size 34 by 108 feet; cost $14,000.

Architect Vincent E. Gregg: For the Cleveland Paper Company, a three-story warehouse and printing office, size 40 by 123 feet, brick; cost $10,000.

Architects Coburn & Barnum: For J. I. Lampricht, a two-story frame dwelling, slate roof, size 33 by 64 feet; cost $10,000.

Architect O. C. Wolf: For J. H. Schneider, a brewhouse and office building, size 15 by 38 feet; cost $10,000.

Architect E. A. Richardson: For Woodland Avenue and West Side Street Railway Company, a one-story machine shop and car barns, size 80 by 336 feet; cost $40,000.

Detroit, Mich.—Architects E. A. Walshe & Son: For Williams Brothers, a two-story manufacturing building, brick, size 100 by 120 feet; cost $12,000. For Edmund A. Morris, a two-story frame residence; cost $5,000. For Mrs. May, a two-story brick dwelling; cost $5,000.

Architect H. H. Brede: For Pius Hartenstein, a two-story brick residence; cost $5,000. For Frank Ellsworth, a two-story frame dwelling; to cost $5,000. The Detroit College of Medicine will build a brick addition; to cost $12,000. Mr. W. W. Hannan will erect six store and flat buildings; to cost $30,000.

Architects A. C. Varney & Co.: For Hamlin and Fordyce, four two-story brick barns; to cost $5,000. For H. T. Loomis, Cleveland, Ohio, a two-story brick store building; cost $5,000.

Architect E. E. Myers: For Christ Church, Adrian, Missouri, a church building, stone; to cost $20,000.

Architect Gordon W. Lloyd: For the Fort Wayne & Belle Isle Electric Railroad Company, a one-story brick power house, size 80 by 140 feet; cost $7,000.

Architect George E. Depew: For William B. Claxton, a two-story residence, brick with cut-stone trimmings; cost $8,000.

Evanston, Ill.—Architect S. A. Jennings reports a three-story dormitory, to be used in connection with Woman's College, ten rooms on each floor, with double closets for each room, baths and general storeroom on each floor; size 42 by 95 feet. Brick, trimmed with stone, and gravel roof; cost $20,000. Also will make quite extensive alterations on the Woman's College building proper. A two-story schoolhouse for St. Mary's Catholic parish, brick veneered; size 41 by 90 feet; three classrooms on first floor, hall and stage on the second, and toilet and playrooms in basement; cost $11,000. A neat Swiss villa frame residence for Mrs. Woodson, with all conveniences; cost $5,000. An artistic church, designed in Roman architecture, at Racine, Wisconsin, for the Universalist denomination; costing $12,000; in pressed brick, trimmed with stone. A three-story double store and flat building, of brick, for Mr. Spaulding, of Waukegan, Illinois; cost $12,000; size 36 by 69 feet.

Louisville, Ky.—Architect D. X. Murphy reports the following: Presentation Academy, Fourth and Breckenridge streets; to cost $55,000; brick and stone trimmings. Residence for Mrs. W. W. Hite, Third avenue, south of Magnolia; to cost $25,000; three stories, stone front. Block of stores and flats for W. C. Hites' estate, Seventh and Jefferson streets; to be of stone and brick. Foundry for Ahrens & Ott Manufacturing Company, Fifth between Main and River streets; to cost $12,000. Office building for Mr. Thomas James, Fifth between Market and Jefferson streets; cost $12,000. Frame dwelling for S. R. James, Douglass Place; to cost $2,500; two and a half stories. Frame dwelling for the Misses Cavanaugh, Broadway near Underhill street; cost $3,000; to be two and a half stories. Roman Catholic church, Union, Kentucky; to cost $25,000. Roman Catholic church, Calvary; to cost $8,000. Academy building, Paducah, Kentucky; to cost $12,000. Residence for Mrs. Shelton, Fourth and A streets; to cost $4,500; brick and metal roof. Residence for Mrs. Boro, Twelfth and Jefferson streets; to cost $6,000; brick, stone and metal roof. Frame residence for Mrs. Kleier, located Morton and Edwards avenue; to cost $3,000. Building for J. B. Wilder estate, on Sixth between Main and Water; to cost $20,000; brick and metal roof.

Pittsburgh, Pa.—Architect F. C. Sauer: For the St. Ames Church, at Castle Shannon; a frame church; to cost $5,000.

Architect George S. Orth: For the Western Pennsylvania Institute for the Blind; a three-story home; size 130 by 175 feet; brick and stone; to cost $100,000.

Architect W. J. Offerman: For Mrs. Henley: a two-story brick residence, brick and stone; to cost $6,000.

Rochester, N. Y.—Architect J. Foster Warner is preparing the following plans: Alteration to the "brick church," Rochester, New York; cost $50,000. Fireproof brick dwelling and stable for W. H. Gorsline, East avenue; cost $40,000. Alteration to residence of Frederick Allen, Prince street; cost $5,000. Additions and alterations to Rochester State Hospital; cost $180,000. Additions to Rochester Homœopathic Hospital; cost $75,000. Private hospital for Dr. J. W. Whitbeck, on Park avenue; cost $15,000. Brick stables, Mount Hope Cemetery; cost $8,000. Stone and frame chapter house, Psi Upsilon Fraternity, Prince street; cost $12,000. Frame dwelling for T. W. Finucane, Portsmouth terrace; cost $15,000. Frame dwelling for Mr. T. O. Hamlin, North Goodman street; cost $7,500. Frame dwelling and stable, for Mr. E. B. Putnam, at Waterville, New York; cost $12,000. Stone dwelling, for Mr. Edward Harris, East avenue; cost $20,000.

Sioux City, Iowa.—Architect William D. McLaughlin: For the St. Joseph Roman Catholic congregation, a church building, of Sioux Falls, Jasper; size 130 by 75 feet; hot-water heated; to cost $35,000. For the Hanford Produce Company, a four-story cold storage warehouse; size 150 by 100 feet; cost $30,000. For W. H. Beck, a two and one-half story residence, red sandstone; to cost $22,000.

Springfield, Ill.—Architect George H. Helmle: For Board of Education, two brick and stone additions to schoolhouse and repairs; cost $12,000. For School Directors, Illiopolis, Illinois, two-story brick and stone addition to school house; size 25 by 44 feet; cost $5,000. For School Directors, Blue Mound, Illinois, two-story four-room brick and stone schoolhouse; cost $8,000. For School Directors, Assumption, Illinois, two-story brick and stone schoolhouse, four rooms; cost $6,000.

St. Louis, Mo.—Architects Beinke & Wees: For William F. Rethwhilem, a three-story store and flat building; size 55 by 50 feet; cost $8,500.

Architect William B. Ittner: For M. Gartride, a two-story frame residence; size 48 by 30 feet; stone foundation; cost $8,000.

Architect Theodore Rapp: For H. A. Huemler, a three-story manufacturing building; size 123 by 127 feet; brick and stone; cost $27,000.

St. Paul, Minn.—Architect E. P. Bassford is drawing plans for the new buildings of the Walter A. Wood Harvester Works in this city; they include malleable iron foundry, gray iron foundry, annealing shop, malleable finishing shop, grinding shop, knife finishing shop, cutter bar shop, tempering shop, stock rooms, blacksmith shops, machine shops, gray iron annealing shop, wood shop, paint shop, two storehouses and two boiler and engine houses; the aggregate cost of the buildings is estimated at $419,400; the foundations for the first three buildings are already in, and the contract for the others is also let to R. C. Bement & Co., of St. Paul; the buildings are to be completed this year.

Chief Engineer G. W. Johnson, of the Chicago, St. Paul, Minneapolis & Omaha road, has drawn plans for carpenter shops, costing $11,000; boiler shops, $14,000, and engine house, $18,000, for the railroad company, to be erected on Randolph street near Drake.

Architect Clarence H. Johnson has drawn plans for a two-story brick and stone dwelling on Summit avenue near Farrington, to cost $35,000; it is to be erected by E. N. Saunders, and will have all modern improvements.

John Espy is having plans drawn for a three-story brick store and office building, with all conveniences, on Sixth street corner Franklin; to cost $35,000.

The Church of St. Casimir will build a two-story school and church on Jessamine street, near Mendota; to cost $5,000.

John Ickler will let the contract for a two-story brick shoe factory on South Wabasha street near Fairfield; to cost $10,000.

Dr. James M. Welch has had plans drawn for a three-story brick and stone dwelling on Holly street near Kent; to cost $25,000; it will contain all the latest improvements, and will be finished in hardwood.

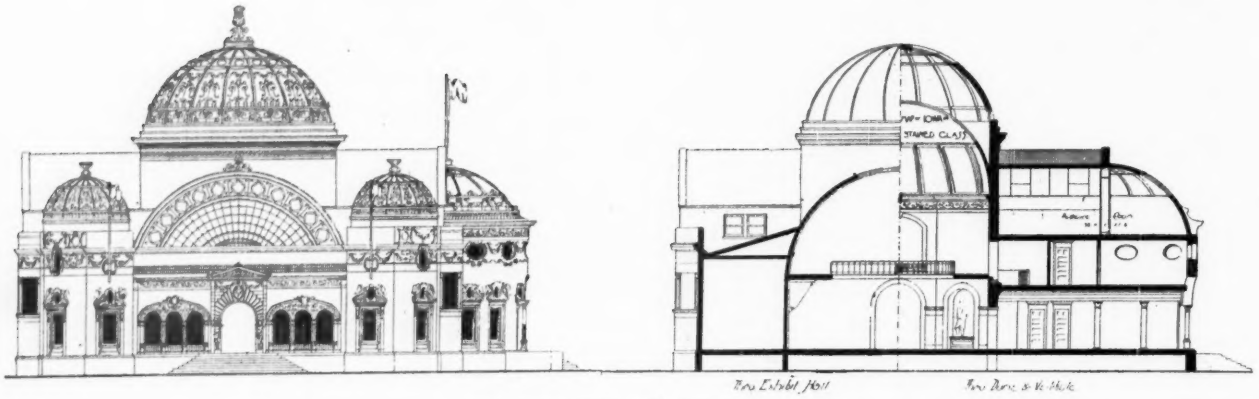
The American Manufacturing Company has had plans drawn for brick boiler shops, to be built on the levee near South Robert street, at a cost of $7,000.

Among the building permits taken out within the past few days are the following: Thomas Burmingham, two and one-half story frame dwelling, West Seventh street near Chatsworth, $9,000; P. C. Justus, two and one-half story frame dwelling, Fairmount street near Avon, $5,000; S. W. Raudenbush, two-story frame dwelling, Osceola street near Avon, $5,000; Annie E. Baldy, two-story frame dwelling, Portland street near Kent, $8,000; A. Eckman, two-story frame dwelling, Osceola street near Grotto, $5,000; F. Willius, two-story frame dwelling, Laurel street near Arundel; $9,000.

Topeka, Kan.—Architect H. M. Hadley: For the University of Oklohoma, a four-story building, size 150 by 60 feet; stone and pressed brick, slate roof; cost $50,000. For the Board of Education, at Sweet Springs, Missouri, a brick and stone schoolhouse; shingle roof, size 80 by 70 feet; cost $10,000. Also for Winfield, Kansas, a two-story stone schoolhouse, size 60 by 40 feet; to cost $6,000. For C. E. H. Higinbotham, a four-story hotel, stone, tin roof, size 40 by 50 feet; cost $40,000.

YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, CHICAGO.

W. L. B. JENNEY & W. B. MUNDIE, ARCHITECTS.



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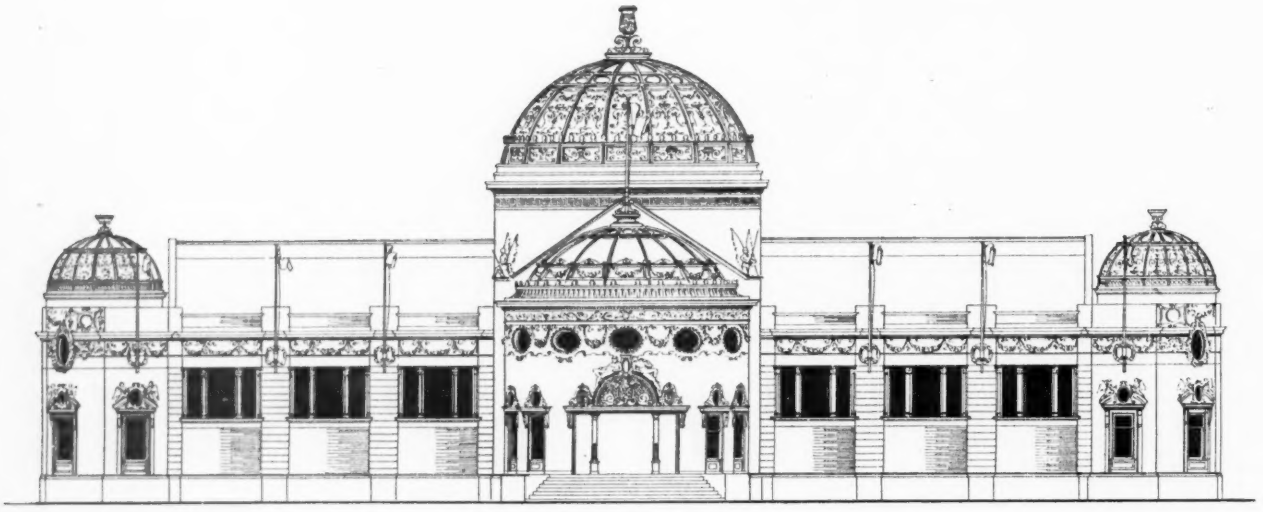

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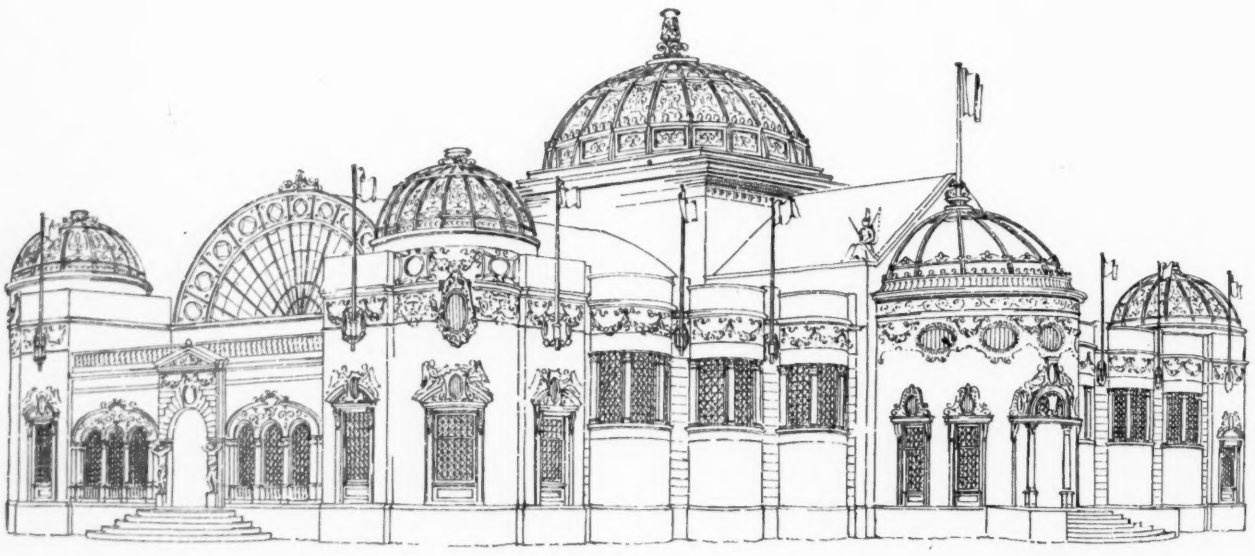
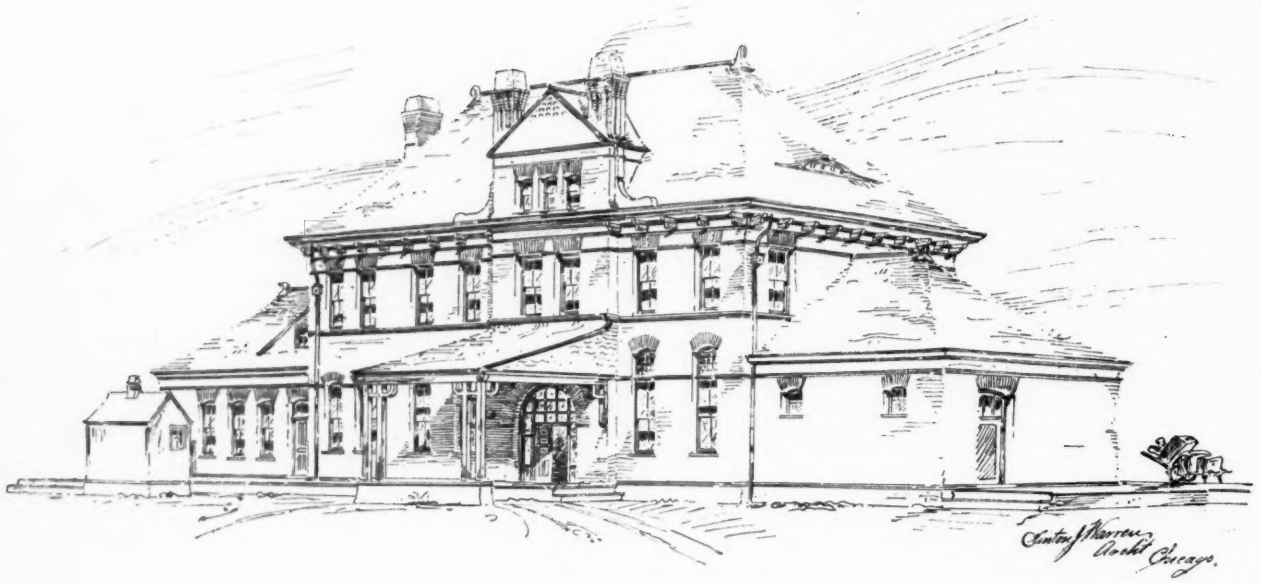


PERSPECTIVE VIEW.

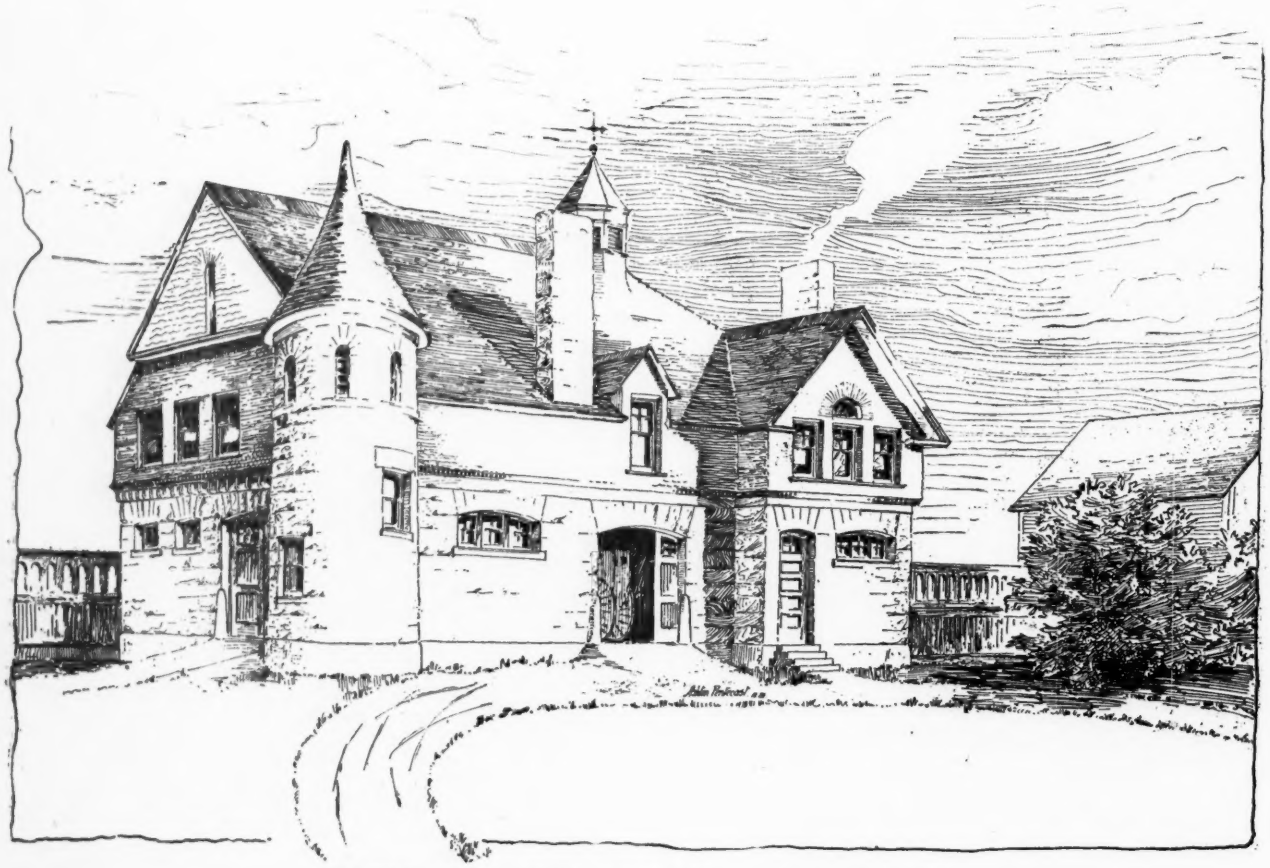
COMPETITIVE DRAWINGS FOR IOWA STATE BUILDING, WORLD'S COLUMBIAN EXPOSITION.

W. W. BOYINGTON & CO., CHICAGO, ARCHITECTS.



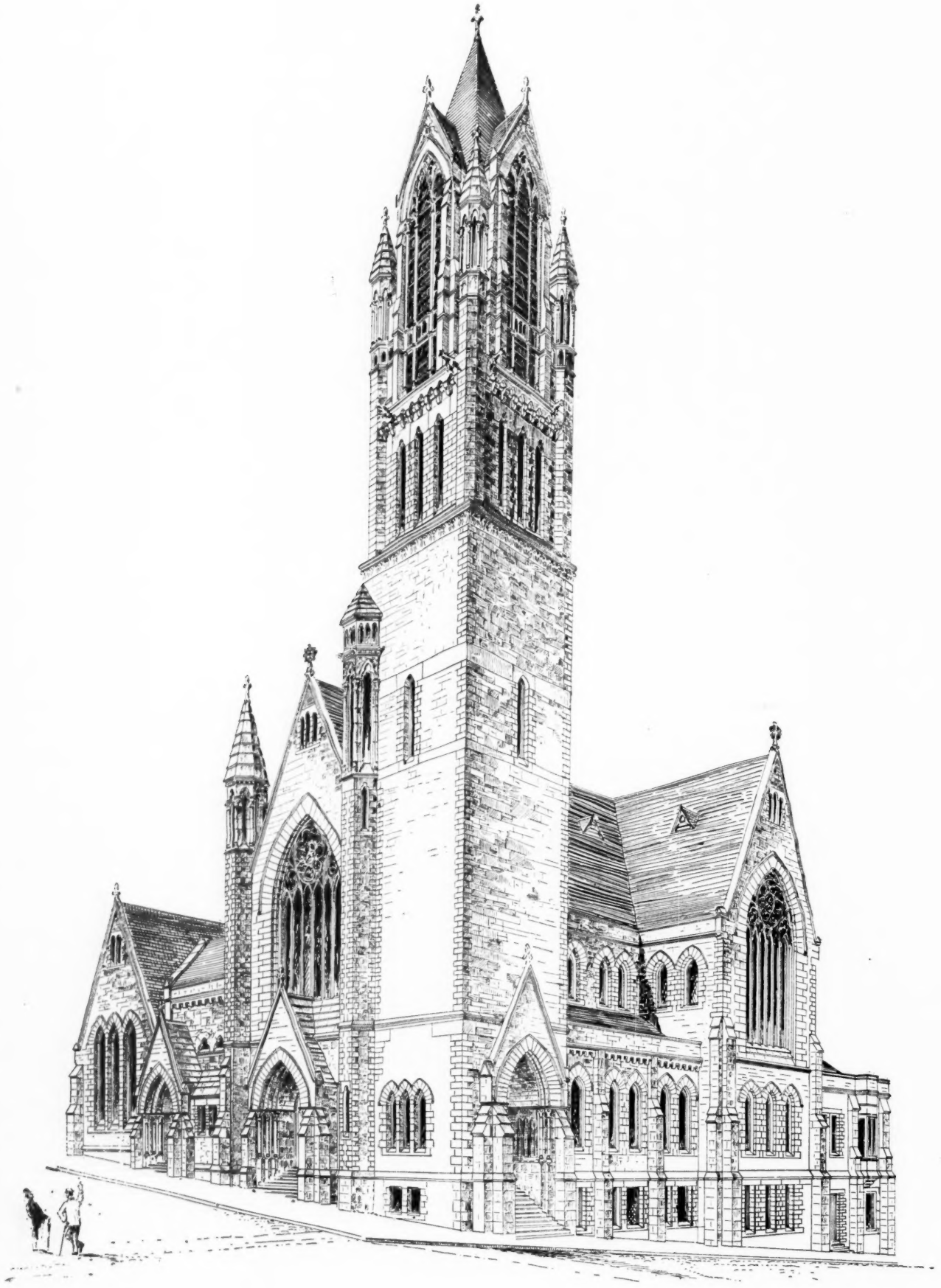
DIVISION STATION FOR KANSAS & NEBRASKA RAILWAY.

CLINTON J. WARREN, ARCHITECT, CHICAGO.



STABLE FOR JOHN M. DOWLING, CHICAGO.

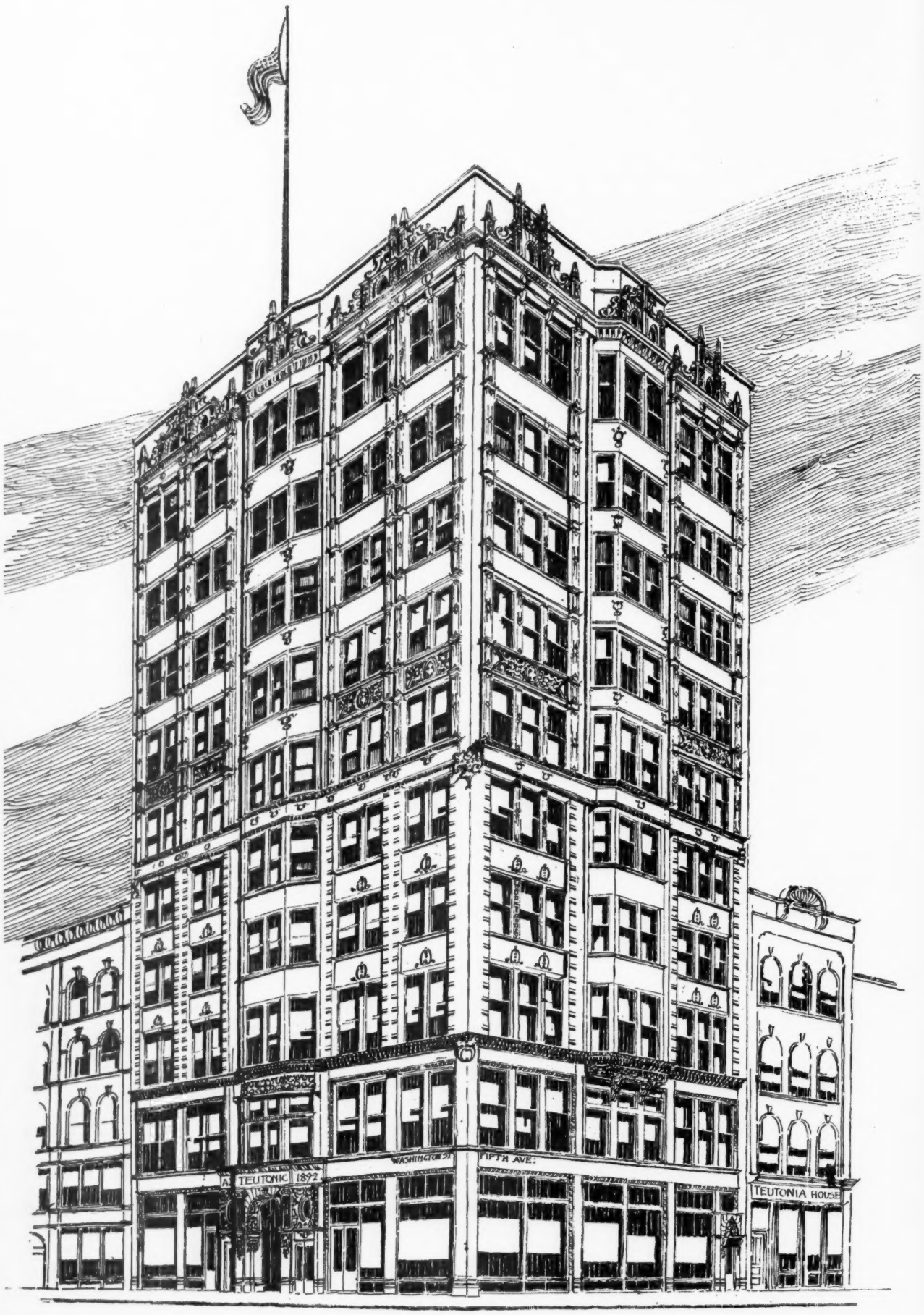
ALFRED SMITH, ARCHITECT.



Percy & Hamilton, Architects.

COMPETITIVE DESIGN FOR TRINITY CHURCH, SAN FRANCISCO.

PERCY & HAMILTON, ARCHITECTS.



THE "TEUTONIC" OFFICE BUILDING, CHICAGO.

J. K. CADY, ARCHITECT.

RESIDENCE FOR
MR. R. S. THAIN
OAK PARK, ILL.
PATTON AND FISHER
ARCHITECTS, CHICAGO.

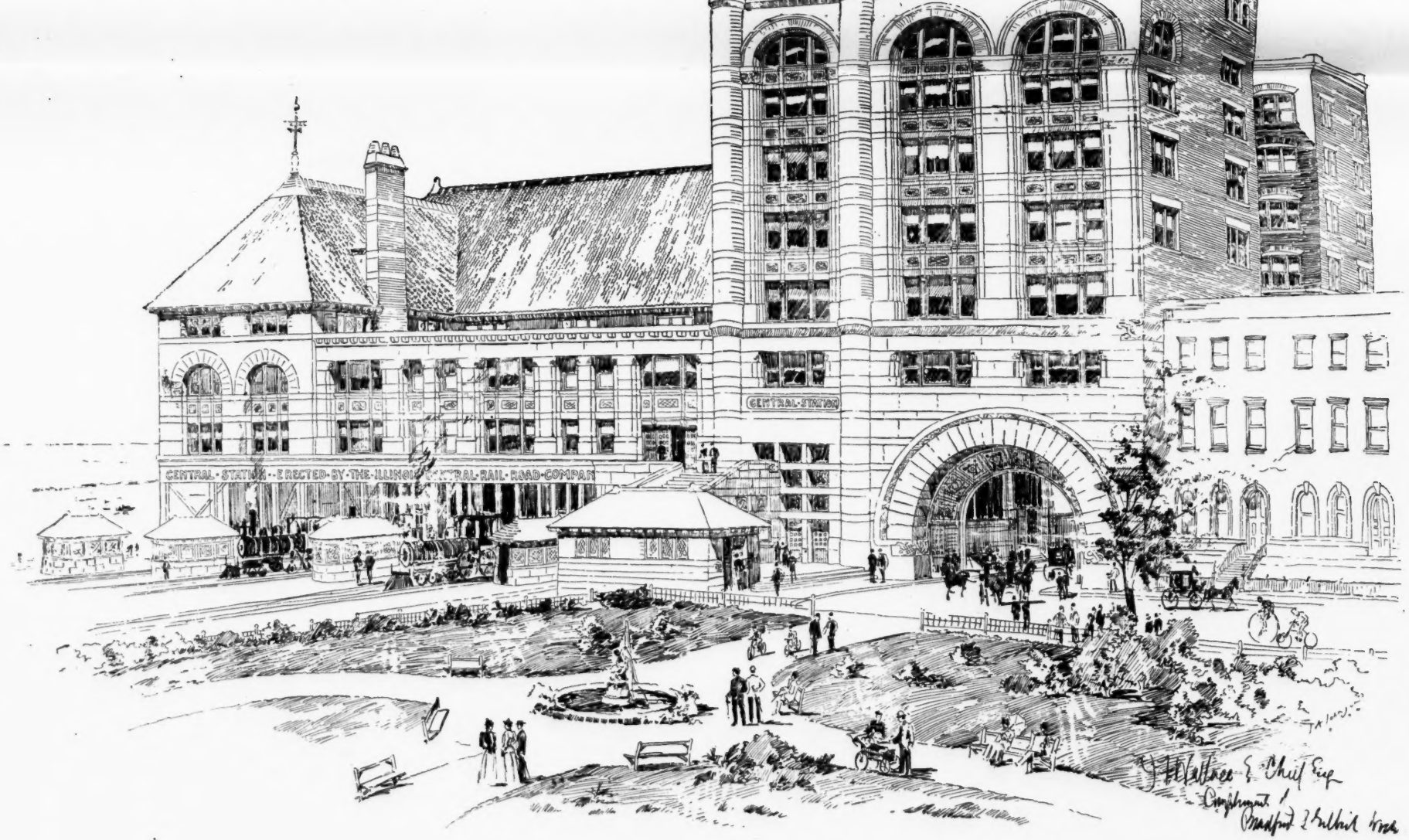
VIEW FROM THE SOUTHWEST.

VIEW FROM THE NORTHWEST.

CENTRAL STATION..

AT TWELFTH. ST CHICAGO. ILL.
FOR THE ILLINOIS CENTRAL R.R Co

BRADFORD L. GILBERT.
ARCHITECT. TOWER BUILDING NEW YORK
AUDITORIUM TOWER CHICAGO


CENTRAL STATION
CENTRAL · STATION · ERECTED · BY · THE · ILLINOIS · CENTRAL · RAIL · ROAD · COMPAN

RESIDENCE OF DR. J. A. McGILL, CHICAGO.

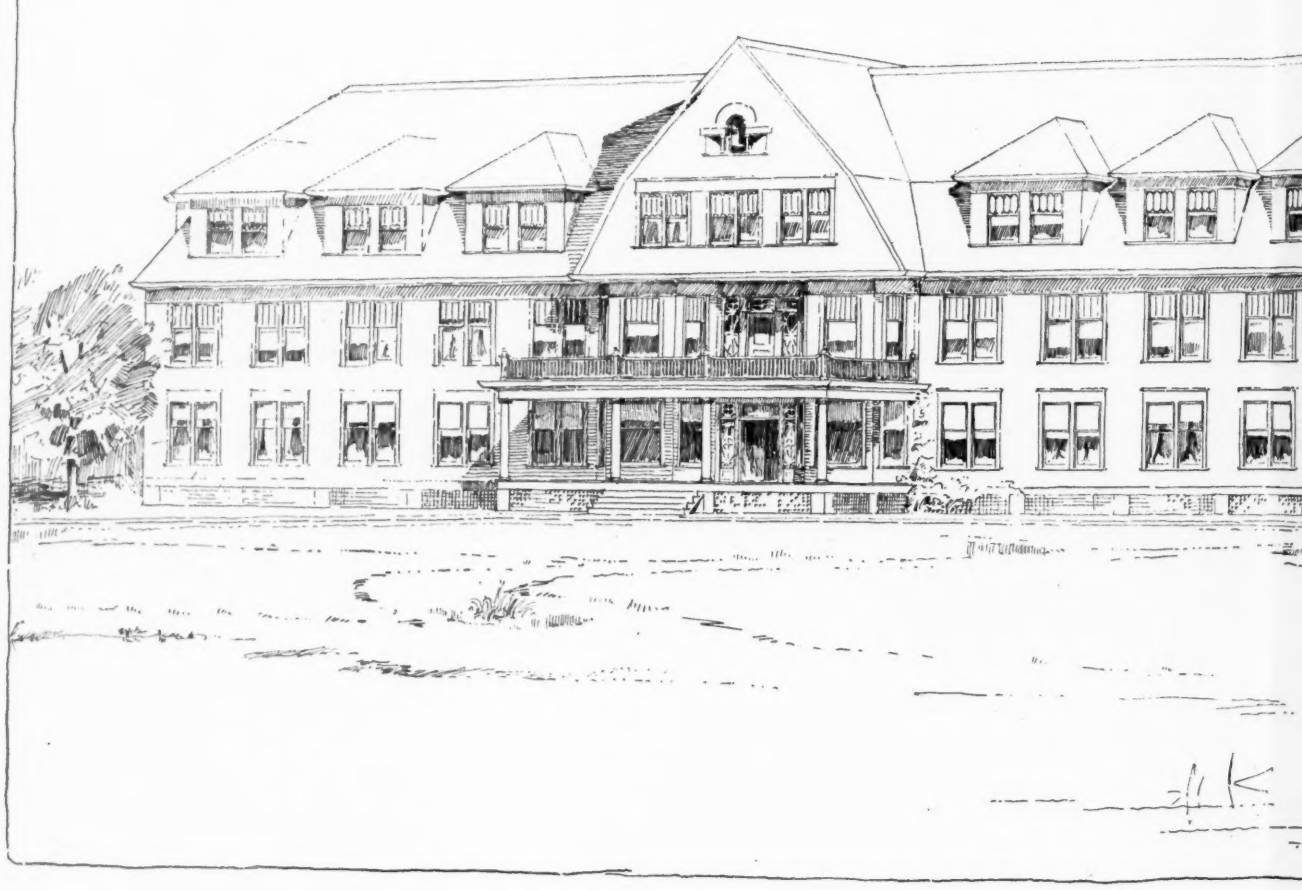
HENRY IVES COBB, ARCHITECT.

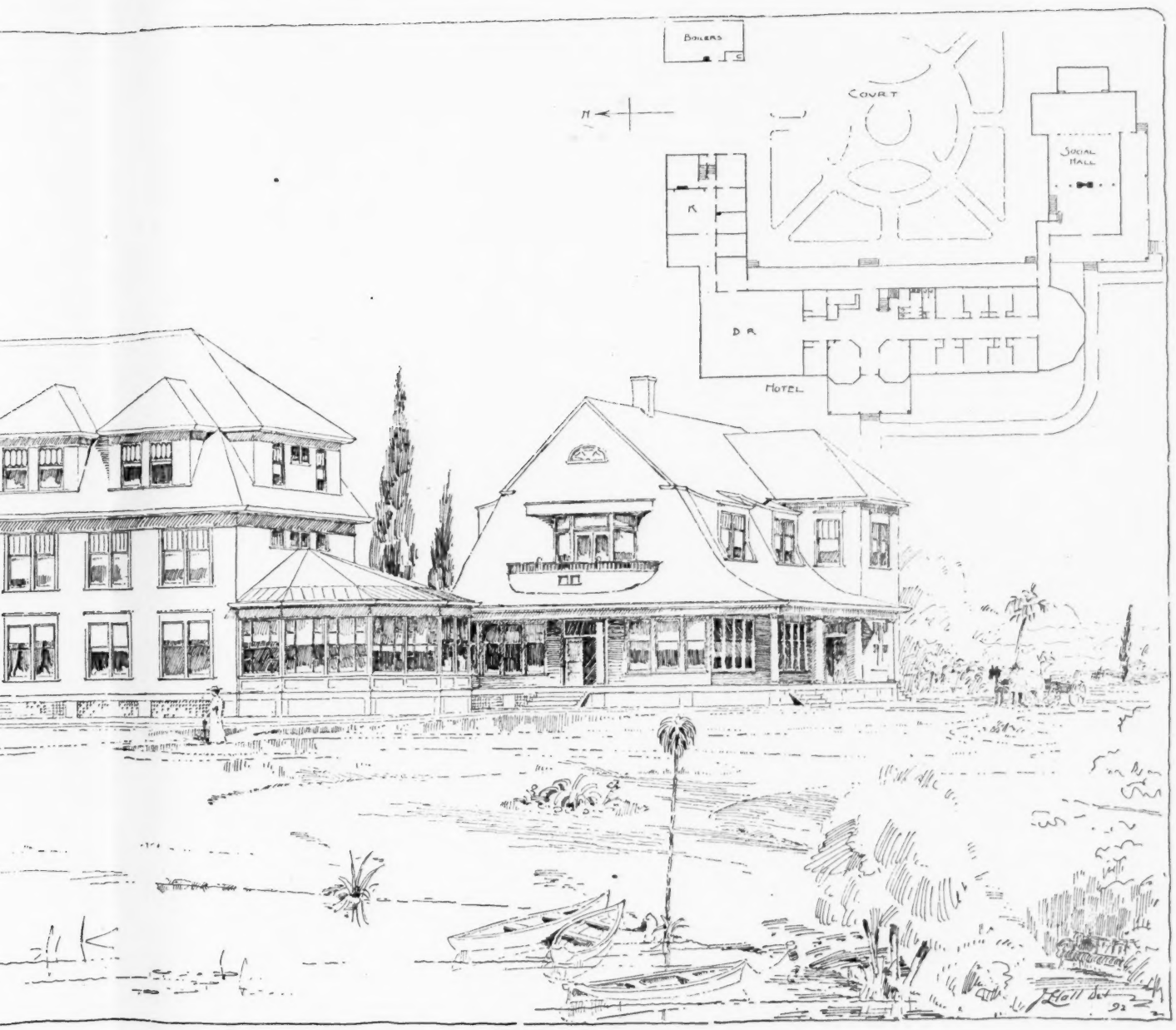
INLAND ARCHITECT PRESS.

RESIDENCE OF F. FULLER, CHICAGO.

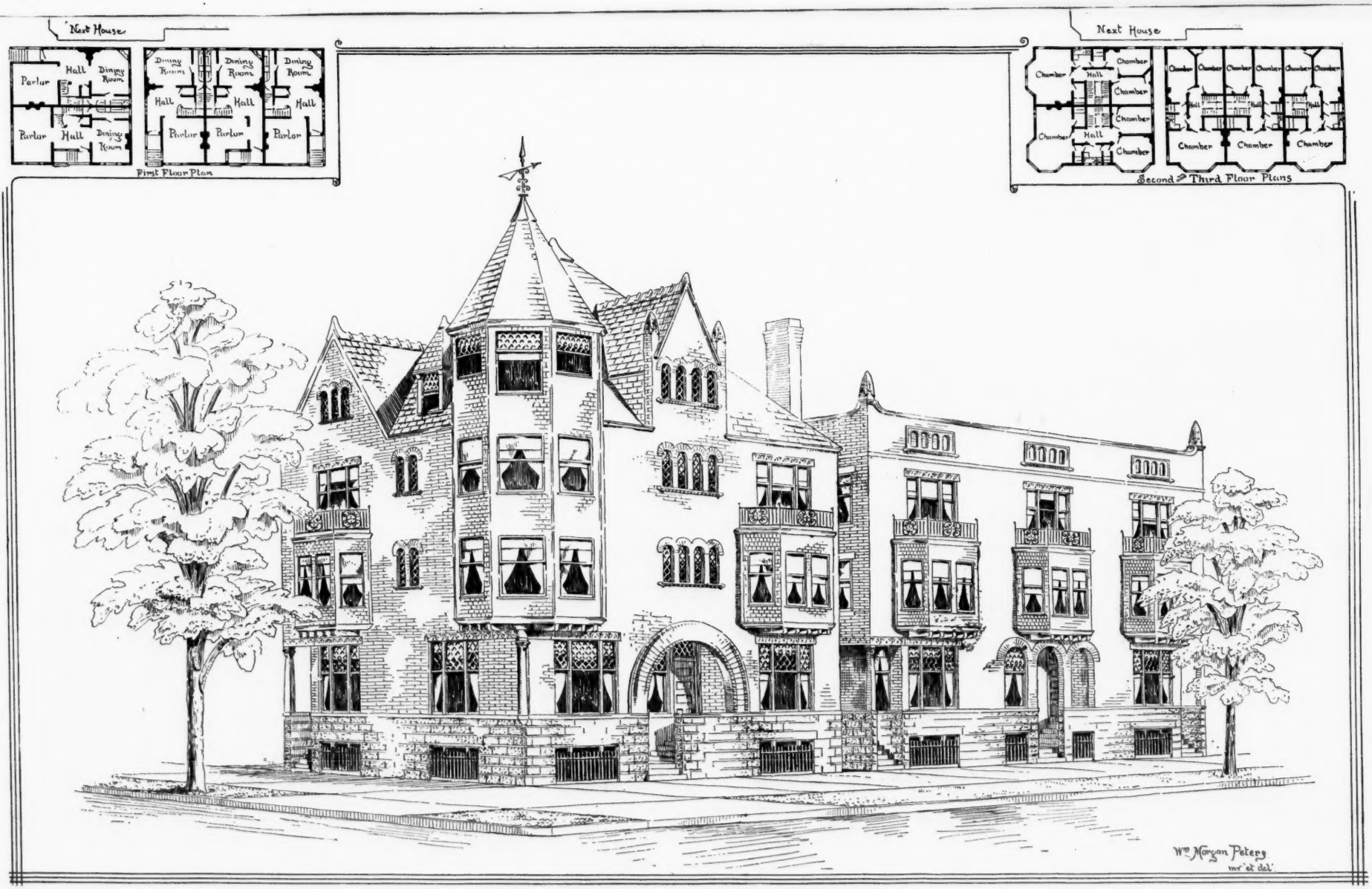
FREDERICK W. PERKINS, ARCHITECT.

CLUB·HOUSE·DUNEDIN·FLORIDA·
PATTON & FISHER·ARCHITECTS·
CHICAGO·



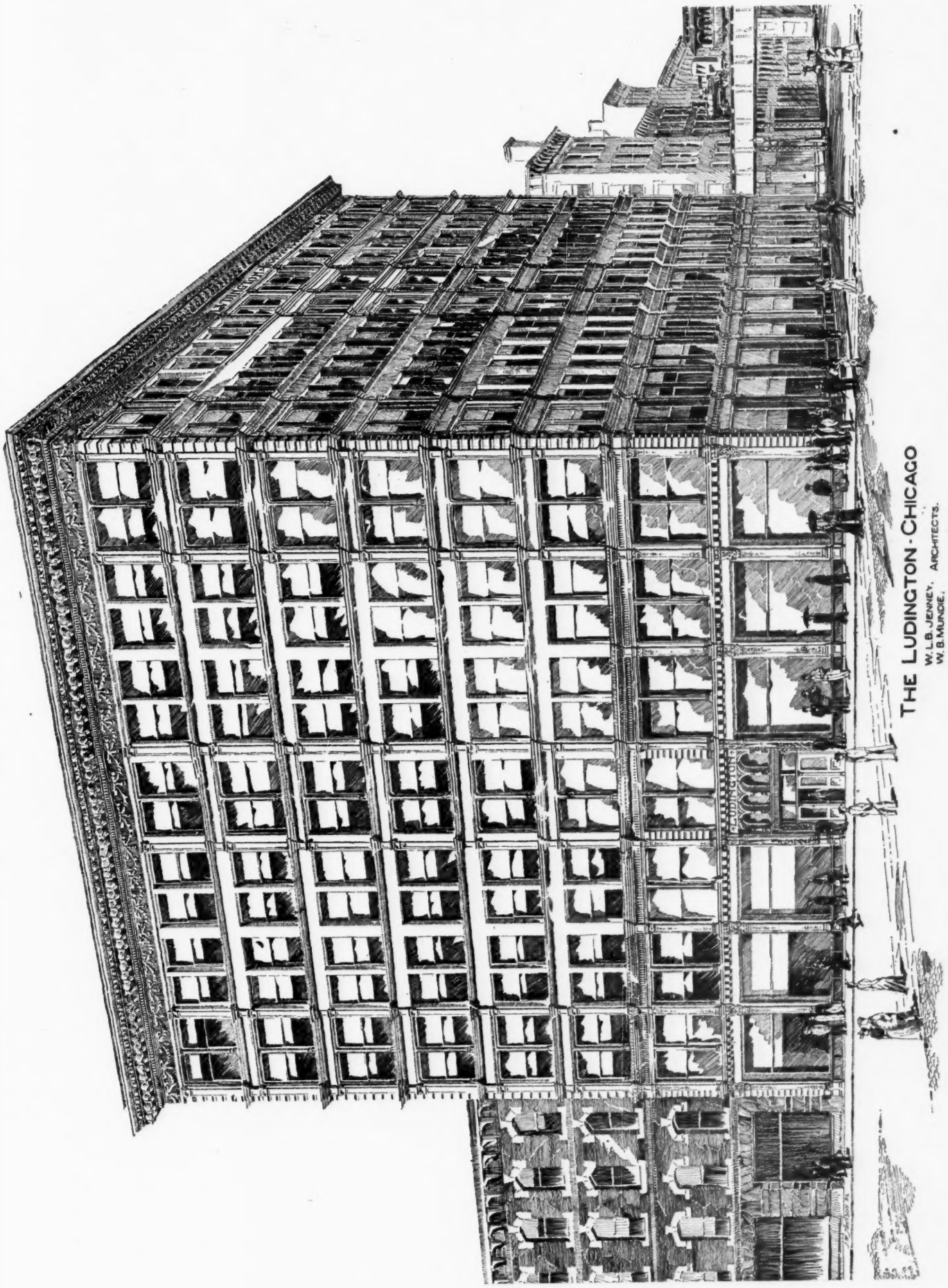

BOILERS
COURT
SOCIAL HALL
K
D R
HOTEL

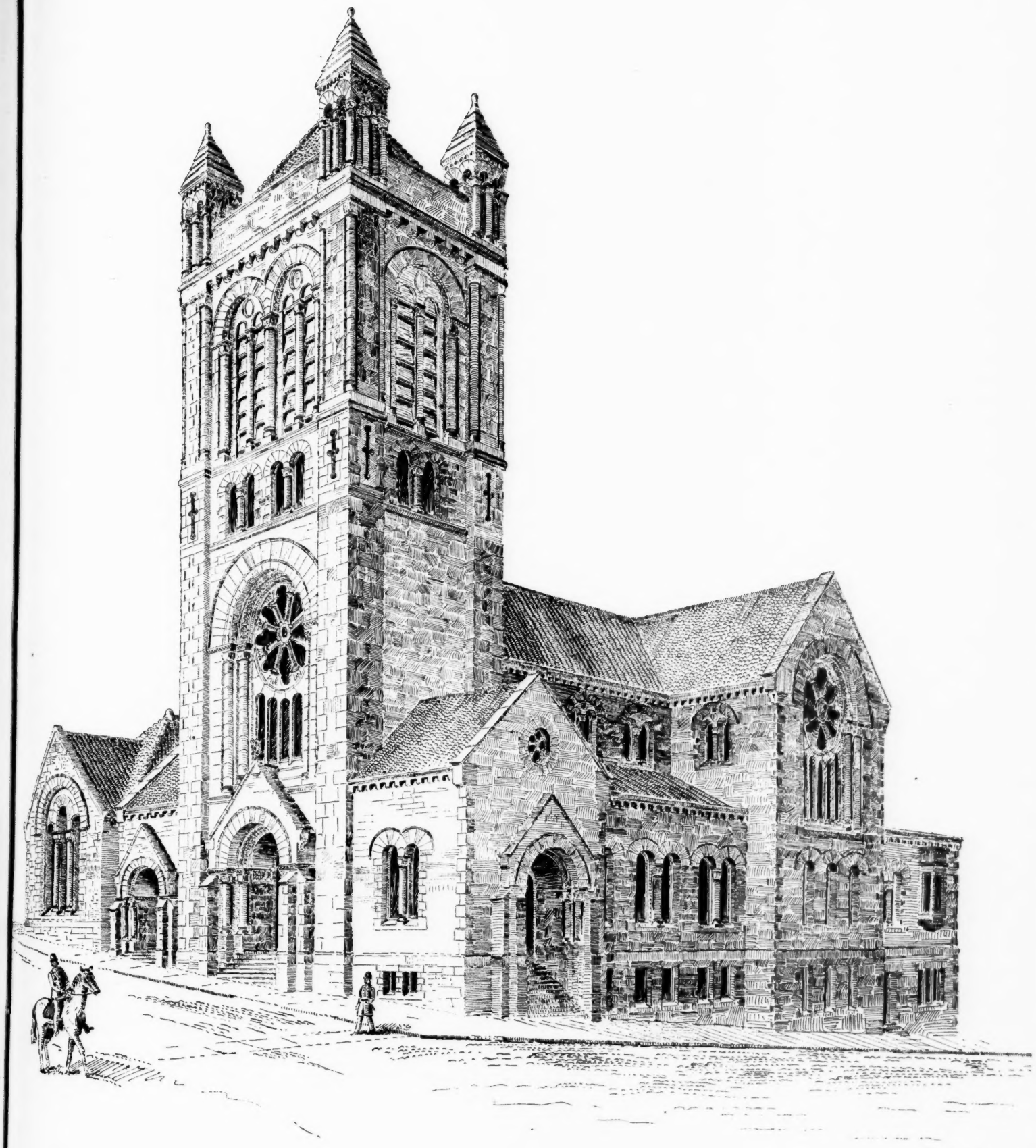
Next House



FIVE HOUSES FOR Z. T. HOLBROOK, CHICAGO.

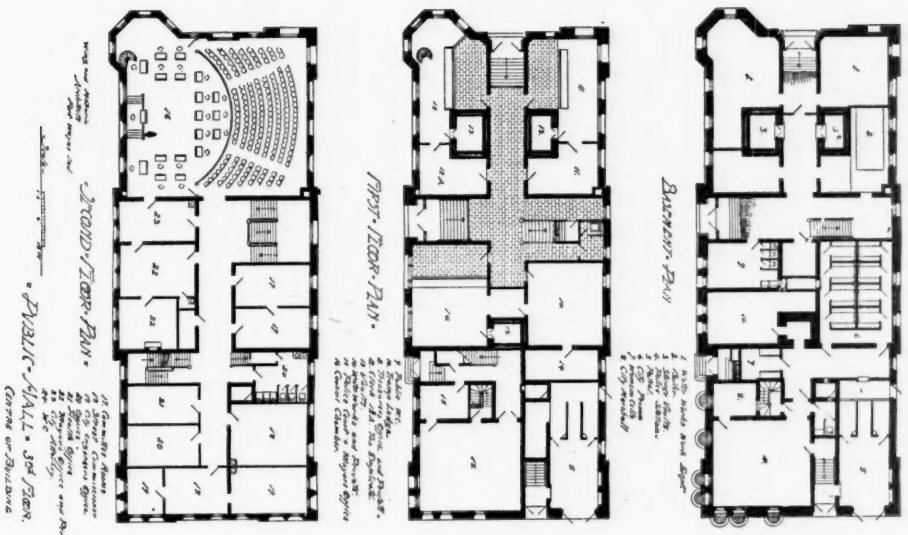
Wm. Morgan Peters, Architect.


THE LUDINGTON · CHICAGO
W. L. B. JENNEY, ARCHITECTS.
W. B. MUNDIE,
LUDINGTON

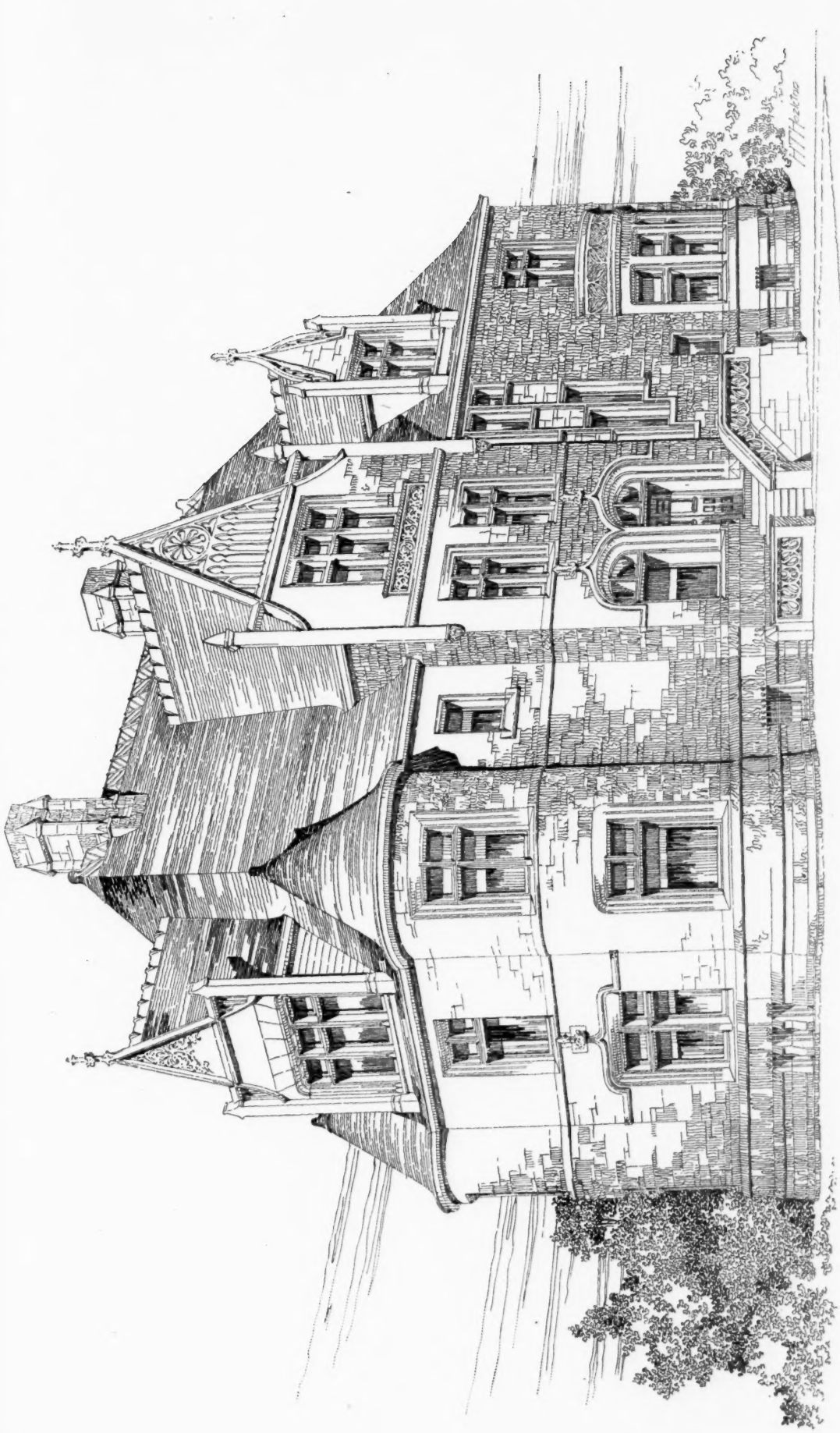


COMPETITIVE DESIGN FOR TRINITY CHURCH, SAN FRANCISCO.

PERCY & HAMILTON, ARCHITECTS.

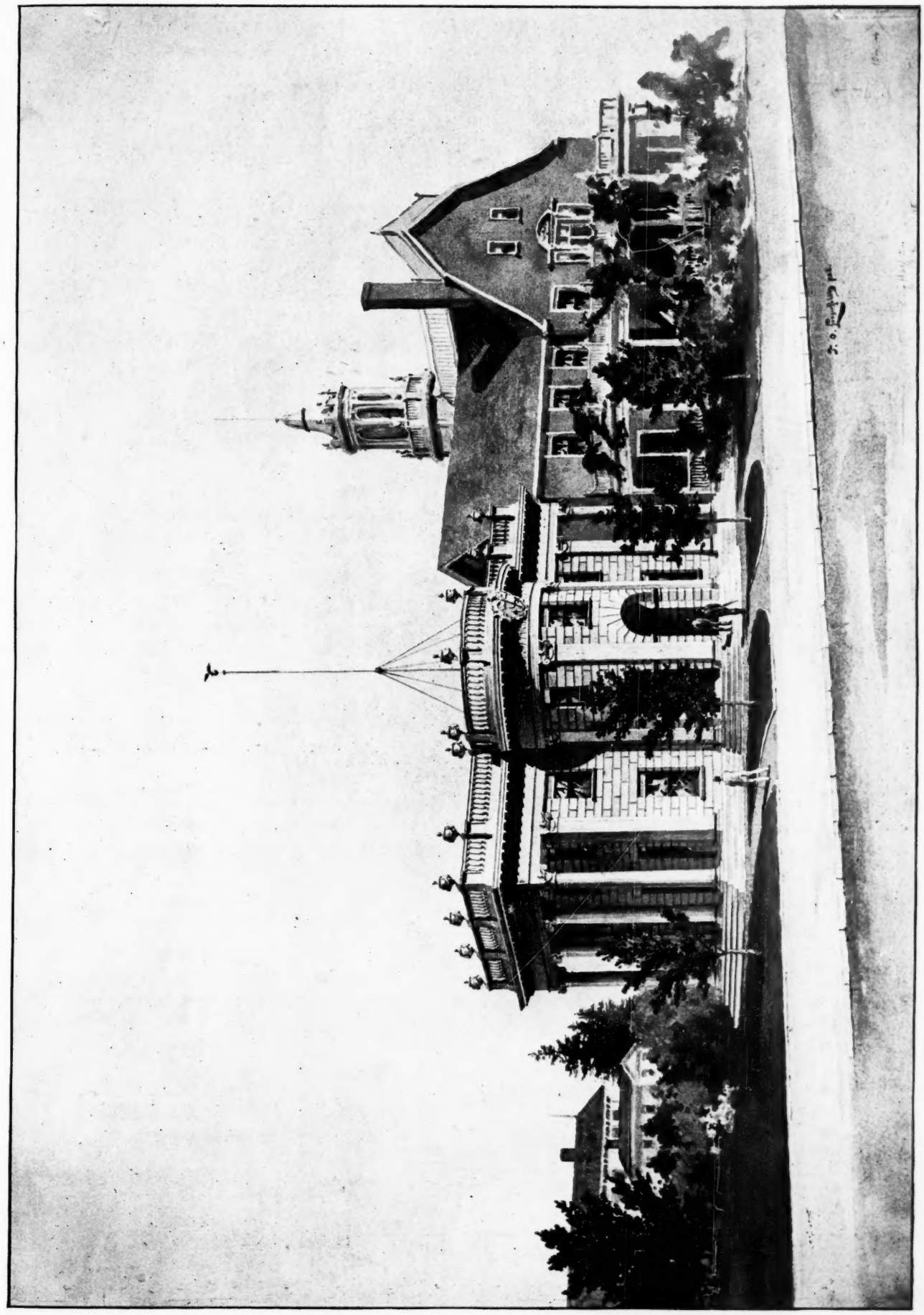

BASEMENT PLAN
FIRST FLOOR PLAN
SECOND FLOOR PLAN
PUBLIC HALL - 3RD FLOOR.

CITY BUILDING · FORT WAYNE · IND·
· WING AND MAHURIN ARCHITECTS ·



STUDY FOR A RESIDENCE.

BURNHAM & ROOT, ARCHITECTS.



MASSACHUSETTS STATE BUILDING FOR THE WORLD'S COLUMBIAN EXPOSITION.

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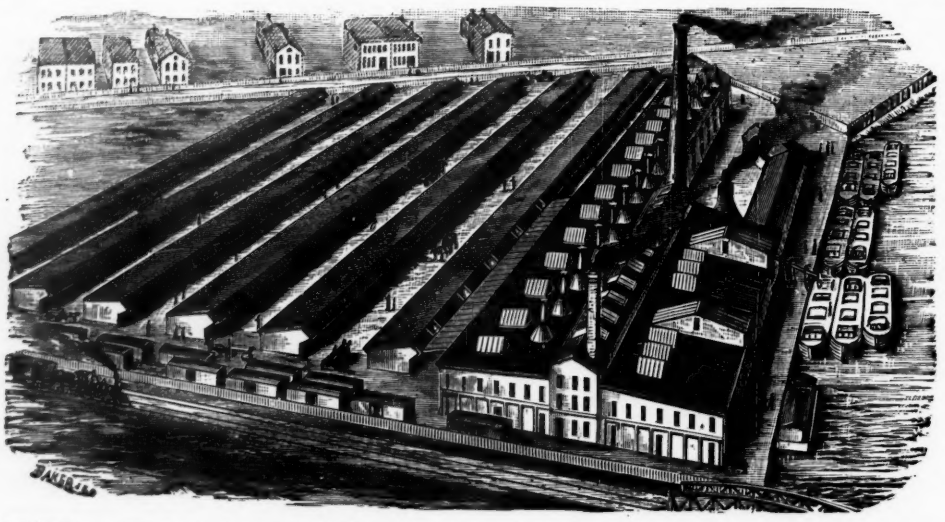

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